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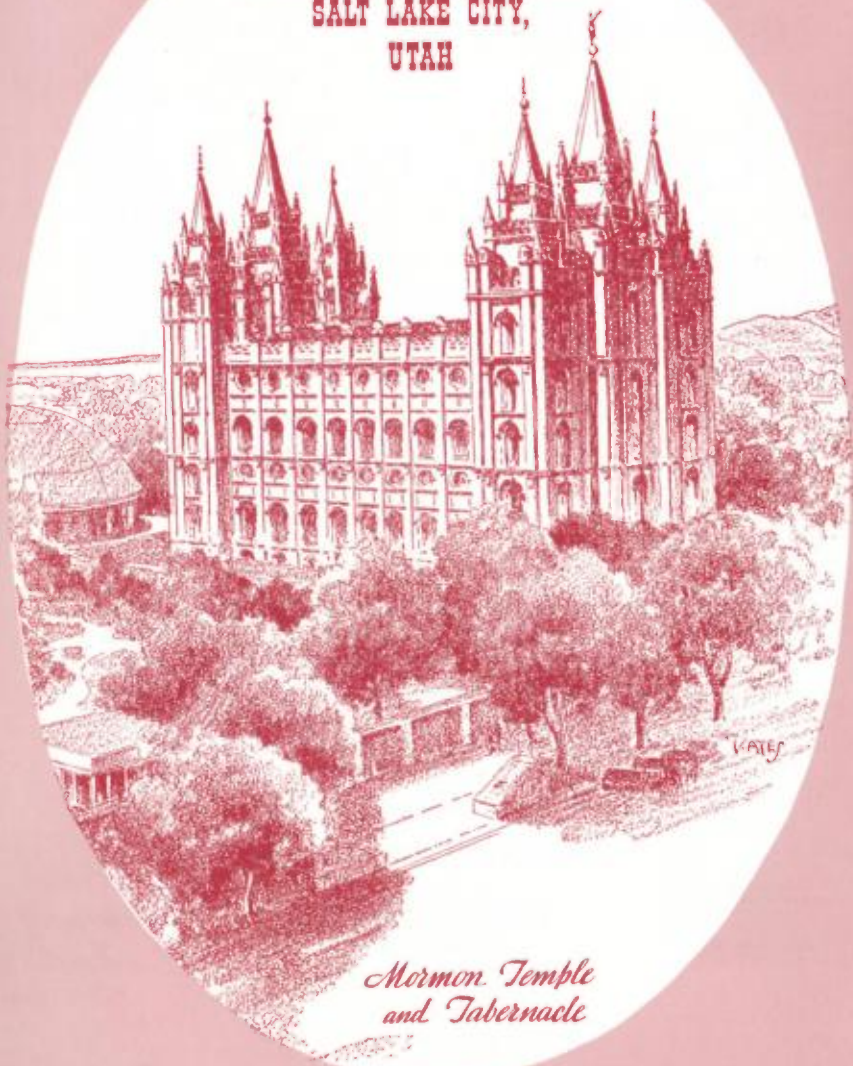
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THE INTERNATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 46, No. 6

JUNE 1991



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Are we prepared for a 1991 promotional super-campaign? Is our Square Dance Month (September) publicity aimed at telling the non-dancing public what square dancing is and how they may be involved in it? Are we offering varied ways to square dance from the Community Dance Program to our traditional lessons that will prepare dancers for club membership?

The reason for these questions and the best news we've heard recently are the results of a survey of 500 adults published in this week's *Time* magazine. Proclaiming the 1980 era of the Yuppies to be dead, the article reported that 89% of the responders want to find more time to spend with families. Are we going to offer a square dance program geared to whole family participation?

69% of the responders want to slow down and live a better life. Will our publicity show that square dancing can be part of a "better" lifestyle?

56% want to find time for personal interests and hobbies. Will we tell them that square dancing is a great hobby that offers healthy exercise, sociability, fun and the satisfaction of moving to music?

The main thrust of the *Time* article was that many people are foregoing the rat race and returning to the "simpler things" of life. Square dancing has been a part of the American heritage since our ancestors enjoyed the "simpler" things of life and has continued to play its role. Can we emphasize this, especially with thirteen states now having the square dance

CO-EDITORIAL



as the official state dance.

We truly believe that we may never see square dancing return to what it was in the fifties and sixties. Everything changes and evolves, even folk activities. We know Tom Wolfe was right when he said, "You can't go home again."

But this is not to say that we are witnessing the demise of square dancing. We need to change our approaches, our formats, our promotions—whatever it takes. The areas that reach out to the baby boomers who are approaching middle age with a viable activity for them to enjoy will see a rich influx of dancers. Our clubs may not be what they were, our dancing may not be quite the same, but the important ingredients of fun and fellowship will be there. If we can adapt, square dancing will continue on and on.



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BY-LINE

People learn about square dancing in a variety of ways. **Stefani Eisinger** wrote about attending a square dance club to which her parents belonged as an assignment for writing class. **Vicki**

Bostwick Eblen tells how her dancing led to her father's involvement in an article very appropriate for Father's Day this month.

For those already looking forward to fall promotion, **Dave Hirschak** tells us how to secure a proclamation for Square Dance Month.

Jo Jan Nunley asks us to "Remember When" we were new to square dancing, and **Dorothy Schubert** tells us a horror story about her endeavors to learn. When queried, she said the facts in the story are true, only the names have been changed. We hope her story is one in a million or trillion and that we will all do our utmost to insure that it never happens again. Square dancing is for all!

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✱ GRAND ZIP ✱

I received your generous supply of ASD magazines that I requested for our class. I cannot over-exaggerate, heighten, amplify or magnify my personal enjoyment of reading this fine magazine and I look forward to seeing this same enthusiasm from our new dancers, thanks to you and the great staff on board who are always on top of the thoughts and needs of our square dance world.

You may have thought me quite daft, to say I would not part with my own past issues, but I refer to them on many occasions, so my thanks are very sincere.

*Barbara Johnson
Birmingham, Alabama*

Just received the twelve complimentary copies for my class. Thanks for the quick service. Enclosed is a contribution to help defray the expense of these and other complimentary copies.

*Ken & Sandy Riley
Naperville, Illinois*

We want to thank you for the two boxes of magazines you sent to us last month. We have already distributed most of them to the club presidents who are placing them in offices and waiting rooms around our metropolitan area, in the hopes of attracting new people to share in our hobby. Thank you again for your prompt at-

tention to our request.

*Joe & Oreda Henry
Central District S/D Assn., Oklahoma*

Thank you for the prompt reply. Copies of ASD arrived and will be presented with your compliments to the graduating class at Mt. Pleasant S/D Club, Thornwood, N.Y. on May 4. As dancers are informed of what is happening in square dancing, we just might encourage their active participation in more areas. To keep square dancing alive, the dancers should certainly be informed as to what is going on throughout the dancing world.

*Eugene E. Glardon
Eastchester, New York*

I wish to send strong support for the column by B.H. Fry in your September issue. The loud music and calling that quite a few callers now feature is most disagreeable and, in my case, makes it impossible to dance. At a recent festival, we had to leave the floor because a caller found it necessary to just scream into the mike. He was quite rude when I politely suggested the sound level was too high Might I suggest a campaign by your magazine, and with Callerlab, to make an issue of the sound level and see if we cannot get more callers conscious of the problem. It is not easy to hear the calls. It is more difficult because the loud music requires a loud voice and the result is overwhelming.

*Dick & Grita Gidner
Renton, Washington*

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- GR14280 DANCING AND DREAMING, Two-step by Bill & Martha Buck
- GR14293 STARLIGHT ROMANCE, Waltz by Jack & Aileen Cody
- GR14303 FOXTROT SHEREEN (Let's Foxtrot) by Jim & Carol Tucker



OF WINDIN', LIONS, FLYIN' AND SONG Gallatin (Nashville), Tennessee

The ides of March crept in like a half-lying lion, slippery, stealthy, unhealthy—it was time for me to bounce southerly for the third time in a winter getaway series, and down there Spring was definitely in the air all over. Delta took me to Nashville; the Guys & Dolls dance was held in a Methodist Church hall in nearby Gallatin. Caller Richard and Patsy Castilon (Tenn. grad '90) had set it up; Edd and Dorothy Sutton hosted me in their wooded retirement home by a peaceful lake. It was a pretty St. Patty Party. Green was everywhere—balloons, streamers, shamrocks, costuming, even green cookies. Folks came from as far as 80 miles away that Thursday; 12 sets attended. Festivities started with the pastor's invocation and the pledge, a good southern (if not U.S.) tradition. Richard led some line (solo) dances and did one duocall thing with me. Other callers attending were Neal Lankford, "Little Joe" Goins and John Gregor. Presidents of the young club are Harold and Ruth Maynard. Like a lingering CW tune, a *mint-y* moment in Gallatin added a new note of harmony to Music City memories.

New Orleans, Louisiana—From Music City to Jazz City—what an *opera-tune-ity* for me to burst into song in the cities where great stars were born! (Well, I hope it helps you *refrain* from getting into *treble*.—Co-Ed.) For about the fifth or sixth time, I called one in that massive, 50-square hall for Chuck Goodman in St. Rose. His Bar-None-Saddle-Ites were sponsors, as usual. A rainy night cut the

crowd down to 25 sets; 45 sets had been more of an average crowd in previous times. But it was an eager, bright bunch; really luminous. Then there was the afterglow go at Shoney's; finally, a pillow plunge at Rodeway.

QUEEN CITY 1992 KICK-OFF

Cincinnati, Ohio—I had eagerly saved this particular Saturday for a special celebration. Besides, Cincinnati was right on my high-flying route between the New Orleans and Wheeling dates. The occasion: Cincinnati's pre-'92-convention blast-off ball. The purpose was to give that downtown Queen City Convention Center a trial run on a big scale in preparation for the city's hosting the 1992 National S/D Convention. It was an all-day event. There were committee meetings for hundreds of attendees in the morning. A general session in the afternoon, I attended, was presided over by about 25 green-garbed NEC members. (The advisory body of all National Conventions is the National Executive Committee.) Their chairmen: Ernie and Barbara Stone (also LEGACY trustees). This was more than a regional conclave. In addition to the hundred-plus maroon-grey-garbed Ohio reps attending, there were dozens of deep-blue-hued St. Louisians (in *prep* for '93), quite a few Portland people in green and white (in *prep* for '94) and a few yellow and black Salt Lake delegates (in final *prep* for this month's big one about to *bee*.) It was certainly a colorful sight, all a-buzz with the biz of square dance. At night over two thousand dancers filled one of the larger halls in that mammoth center for the festival ball. Program chairmen Carey and Phyllis Bullen lined up about 20 of us to call and cue. I got three spots on the mike. Alternately we mixed MS, Plus and rounds. What more can I say? Come to *our state* to experience the *state of the art* of square dancing at this time next year! The facilities are tested and found to be superb. General chairmen Wayne and Miriam Florea reiterate the catch phrase—*Ohio in '92, the Heart of It All*.

Enough of a filibuster on that subject.

Sunday morning. Turn my Dodge Spirit back to Avis. Jump aboard Delta for the final leg of the weekend jaunt. On to wild, wonderful West Virginia.

Wheeling, West Virginia—March 17, St. Pat's Day. Time to wear a bit 'o green and call the 14th annual Wheeling Sham-rock Special for the Wheeling Reelers just north of Mountain Music City at scenic *ogle-n-stay* Oglebay Park. The old Pine Room was full of friendly folks—15 or 18 sets—even the great log rafters *beamed* and *strutted* at the sight! It was a four-hour emerald ball. Emma Lou Risley cued. Flutter Wheel Fashions shop was there. Jack Jaquay had booked me. Dancers, campers, golfers, nature-lovers, all come to enjoy the wheeling, reeling, rolling, strolling acres of beautiful Oglebay. Do it someday.

I'm a lucky guy. All in one long weekend I visited Music City, Jazz City, Queen City and Mountain Music City—a four-state, floral-fringed, fortunate foray. Could one ask for more?

NORTHWEST PASSAGE

Salem (Portland), Oregon—Where does one begin to recount the genuine joy to be found in a full and *fun-tastic* weekend spent in this northwestern state? What some could summarize easily calls for closer scrutiny. What some might pass over lightly, can't be lightly measured. (It's elementary, dear *What-some*, get on with the story.—Co-Ed.) Dance leaders of Oregon had asked me to come their way again (I did it in '85) to keynote the annual Leadership Seminar in Salem, just south of Portland. Like the *granddaddy* of statewide seminars, the one in Washington (which I keynoted twice alone and with Cathie once), this involves a long weekend including two dances and three lecture/discussion daytime sessions.

I flew to Portland where I was met by chairman Doug Pederson and my hosts, Doug and Janet Wilkin. Before leaving that city, we toured the twin-towered new Convention Center, site of the 1994 National S/D Convention. What a treat we're

all in for—the place is gorgeous! Sponsor of the opening Friday night MS dance was the Mid-Willamette Area Council of S/D Dance Clubs (That's a mouthful.) and overall weekend set-up belonged to the Oregon Federation of S/R Dance Clubs. Over 100 dance leaders from all regions of Oregon were registered. Topics were favorites of mine: *Promotion, Publicity, PR, Retention, Club Improvement*. Doug P. did a fine job in his *Body Language* role-playing stunt. The *Problem Solving* winning team included Norma, Dave, Ed and Lola. Whatta bunch. Superb mechanics. Clockwork arrangements. A myriad of factors often determine the success of an educational venture of this sort. There was a highly personal penchant for enlightenment, a special *esprit de corps* among participants, good regional representation, and poignant (if not pregnant) subject matter—all played a part in the cohesive mood that prevailed here in Salem!

Many dozens attended the Saturday night dance, a true parade of the stars of Oregon—Don and Shirley White ('94 Convention chairmen), Lee and Barbi Ashwill (their assistant chairmen), Jim and Beryl Goodard, wearing their distinctive green and white Convention '94 garb, and publicists Ed and Mary Warmoth. Callers present were Doug Wilkin, Sam Scott, Norm Yoder, Floyd Baker, Ernie Blinkhorn, Bob Anderson and Doug Pederson. Our cuers were Ray and Virginia Walz. (Good name for cuers!) Other cuers were Ron and Mary Noble, Alberta and Floyd Baker, Maureen and Ernie Blinkhorn, and Richard Ball. The very unique Petticoats-on-Wheels rig was there with June Schlosser.

As United whisked me home at 35,000 feet that Sunday afternoon I mused from my heavenly haven, what could be a more uplifting mission than that opportune orbit to Oregon?

Photo by Doug Wilkin



Medina, Ohio—This small Buckeye town is neither a part of Cleveland nor close to Akron, but it is close enough to draw dancers from both major areas. They came out well (about 11 sets) the night I was there near the end of March. A mixed Easter/Spring theme prevailed that night with the Medina Squares, a club that was once almost on the rocks; now they're on top of the heap, as a result of dynamic leaders. Part of the club's friendly outlook is personified in Louise Kem-sies, their faithful receptionist. Club contact was Bill Sellars. Cues were Bill Hart. Prexy is John Molnar. I'll be back soon.

Las Vegas, Nevada—Last month, page 21, you read about our trip to the Callerlab Convention in this glitzy city, so I'll only add a personal word or two. A real highlight for me was the opportunity to present long-time friend/caller Cal (and Sharon) Golden with the Gold Card, signifying life membership in Callerlab. He richly deserved the honor, and we all miss him from the ranks of active callers. Other distinguished *neo-pioneers* of the activity were there—Les Gotcher, Joe Lewis, Bob 'n Bob, Bruce, Arnie, Dave, Flip, Frank and more. Cathie and I enjoyed performing in Gloria Roth's Kaleidoscope □'s. Many mini-reunions with old friends are always a bonus benefit of events like this. While there we took in one show; one slot machine took us in for three bucks. Those tables and machines make it a *Lost Vegas* for most, but the convention was a winner!

YOUNG MAN, OLDER MAN—GO WEST



Omaha, Nebraska—Hardly had the chalky jet stream dissipated above the horizon than it was time for another jet-away get-away to points west. First stop, Omaha, where caller/staffers Harold and Lill Bausch cooked up a seven-set party

with Gold Stars (a *space-ial* bunch) and others on the occasion of their 47th wedding anniversary, topped off with cake, ice cream and best wishes. This versatile couple, well-known to ASD readers, alternated cuing rounds between my calling tips. Special thanks to Tom and Rosalie Jorgenson, who shuttled me to and from the Airport Motel.

Gurley (Sidney), Nebraska—Next day. Same old thing, but different. (Hmm. We need to call you *oxymoronic Stan!*—Co-Ed.) Fly from Omaha to Denver. Grab a torrid little Taurus. Drive three hours east to Sidney. Barren, rolling landscape dotted with beef on the hoof, wheeling and reeling tumbleweeds, an occasional majestic magpie flashing its ebony and ivory, and the rare sight of a flock of Sand Hill cranes instinctively *flutterwheeling* in their spring courtship ritual. After a restaurant meal, my hosts, caller Mal and Shirley Minshall, drove us to the tiny hamlet of Gurley for the *ASDance*. There were meetings and greetings, a choice mix of peppy sets, home-style edibles, and lots of yelps and yellow rocks. Everybody knows everybody in these rural towns. Next day it was back on the track to Denver.

Denver, Colorado—Two dances and a caller clinic were to mark my stay in Denver. The first dance, set up by caller John Blessing for Track II's, was held in the popular Hayloft S/D Center and was sold out at about 15 sets. This was a special dance in every way—an eager crowd, fun-filled fanciful fans of free-wheeling flourishes, devotees of dandy Denver dancemanship, ability and able adaptability—it was all there. In summary, a dance memory with longevity. Line of dance linguistics were prompted by Leroy (Leona) Shade. Following the dance it was restaurant rest-time with John B. and Debbie G. Watch John's smoke, folks, he's a mover!

The second part of my Denver diary called for me to do a Sunday afternoon clinic for the Denver Callers Association on the subjects (again) of *Publicity, Pro-*

Continued on Page 92



KEN BOWER



JERRY HAAG



MARSHALL FLIPPO



GARY SHOEMAKE



SCOTT SMITH

NEW RELEASES

C-219 NEVER ENDING SONG OF LOVE—Jerry Haag

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C-711 OO WEE BABY—Marshall Flipppo

C-611 LONESOME ME (Round Dance)

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Daddy may disagree, but I recall his first introduction to the world of square and round dancing to have occurred about 1957 and I happily take credit for his introduction to this world that has been such a fulfilling and pleasurable activity/hobby for him throughout the past '57 years.

It was about my fifth year in elementary school when a foresighted P.E. teacher named Coach O'Brien decided that the semester of "folk dancing" he was supposed to teach could best be interpreted by exposing us north Texas brats to a piece of our heritage, while at the same time improving our physical and mental dexterity, not to mention our social skills and interaction

with the opposite sex. Needless to say, none of the fifth/sixth grade P.E. class was particularly anxious to "square" dance; after all, Elvis was fast becoming our idol, and he was anything but square. None of the boys wanted to dance with the girls, and none of the girls wanted to touch the boys. My, how things do change!

However, it was "do it or stay after school," so we did it. The strange thing is that it quickly became fun, much like solving a puzzle. When you got through a whole song without making a mistake, it was satisfying, individually and as a group of eight. We quickly began to form our "square cliques," dancing only with those partners and couples we knew were as "good" as we were. My partner was good, but I remember thinking he had hands as scratchy as fish scales, even though I do not think I had ever actually touched fish scales at that time.

At some point during this semester Coach announced we could compete with other schools and organizations in the area for awards like "Best Square Dancers." Well, poor Elvis was put on hold for awhile. We were smitten with the dance and the competition. We began to travel all over the North Texas area to the competitions, and of course the parents all went along. My mother made my petticoats and dresses, and Daddy got this gleam in his eye. Yes, he was proud of me, but I think he was also smitten.

He and mother found a local club, took lessons, and began an association with square and round dancers that lasted many years and moved with us from north Texas to the Dallas/Ft. Worth area. My new school did not have a square dance program (although I convinced one of my P.E. teachers to let me teach one six-week session of square dancing). I often accompanied Mother and Daddy to their dances and I actually got to dance with the adults occasionally. It was fun! I think I could probably qualify for the Guinness record for the number of times I danced *Salty Dog Rag* and *Wheels*.

Daddy began to call dances and teach lessons later on. He was not the best, and I even thought he hit some sour notes occasionally, but one of my prizes possessions is an old 45 called *Hum Diddle Dee* which lists my Daddy as caller.

Many things have changed and years have passed now; my daughter is 20 years old. Daddy still dances and still loves the camaraderie and friendships that have emanated from this world of square dance. I even received a subscription to this magazine from Daddy for Christmas, which has been a source of enjoyment and entertainment of many fond memories for me. It also served as the inspiration for these words.

Thank you, Daddy, (and you're welcome).

Vickie Eblen Bostwick
Seabrook, Texas

CALLER LINE-UP

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REMEMBER WHEN

by Jo Jan Nunley

Before you could step out with confidence, take that partner's hand, and move with grace and ease to your caller's dancers, you were a neophyte in a class. Remember that butterfly feeling deep in the pit of your stomach before that first lesson started? Recall that worried buzz in your ear, "Can I really do this?" Can you still feel the relief you felt after that first lesson ended and you were still alive and kicking?

We who have entered the world of square dancing have accomplished a great task! That task includes learning difficult maneuvers. The calls enter our ears, our brains process the information, and our feet perform flawlessly whatever the caller calls. Right? Well... That could be going a little far.

Take a journey back through time and recall those first lessons you attended. Feel that new excitement charge through your veins. Listen to the music with the ear of a novice. Let the beat of the music take you to the heights it did the first few times your feet hit the dance floor. Can you feel the beat of the music?

See if you can name all of the members of your square dance class. Can you? Maybe you can't remember all of the surnames, but you might recognize their first names. Perhaps, the names have escaped your memory but you would remember the faces. Those faces in reality may have aged, but in your mind's eye, they remain as they were in yesteryear. Nothing binds a human experience together like shared learning. The sense of accomplishment that comes with a job well done is not to be underestimated.

The group you took lessons with and began dancing with will remain that special group of people you struggled with, laughed with, and sometimes got irritated with when they stomped your toe for the fifth time in one night. Just as we remember our first grade class, our first grade teacher, our first school cafeteria, so we remember our square dance class.

We recollect the fun, the smiles of accomplishing a move. The favorite song we had then, if played now, would bring a smile of recognition. As established dancers now, can we deny newcomers these experiences we hold dear? No, of course not. Classes must begin. New memories must be forged. New classes will have favorite songs that supercede our old standbys.

Time passes and we with it. In the hurly-burly time of rushing to dances, fitting in square dances into our squeezed schedules, we must sometimes take time to really think about our collective past. By treasuring our past in square dancing, we insure a healthy, thriving future for square dancing.

When it becomes too much trouble to attend as much as we once did or when we just don't want to attend one more round of lessons, take a few minutes. Relax in your favorite lounge chair, shut the blinds, and close your eyes. Think back to *your* first lesson, your first dance after lessons ended, your first convention, your first grand march. Ask yourself a question. Was the effort worth it? If you can honestly answer no, then maybe lessons will go the way of Model T cars. Square dances could become a relic of the past, preserved in some pictures, and in the memories of a few participants. I don't think that will be the case.

If you can bring back those first minutes of square dance excitement through closing your eyes for a moment and remembering, then new dancers will experience what pleasure you have had. Why? Because you will want to put out the effort to encourage new members. You will want to be there for the dawning smile of a new dancer who learns how to twirl for the first time.

What satisfaction a caller must feel as he or she ushers through a fledgling class from beginning toe stompers to polished square dancers. It must seem daunting to see a new set of dancers on the floor with their heavy steps. We take for granted the light shuffle motion of a square dance step now. But, do you

remember how foreign that now-familiar, light step felt the first night?

If there was a time machine, one of the days I would like to relive would be one of my first square dance nights. Yet, each of us possess our very own time machine. Our memories. Yours are not like mine I'm sure. Mine differ from yours, even if we danced to the same caller on the same night at the exact identical dance. We are each unique individuals who come together to form one unit for square dancing. That makes us a special group.

We should feel pride in ourselves and in square dancing. We give much of our time and effort to developing new square dance talent. In other words, we share. That's a trait to be proud of. We share a slice of time out of our lives. Each night that we square dance we form memories.

Making the most of our memories means making the most of our dances in the present. Giving 100 percent effort to keep our clubs healthy and growing in-

sure pleasurable memories in the future. One hundred percent effort means encouraging new dancers to join our ranks. It means attending and supporting our activity. It means offering our unique, special talents as officers of our clubs.

When we give 100 percent, who benefits? We all do. Our callers enjoy calling for an energetic group that obviously enjoys the singing efforts. Enthusiasm spreads. It's hard to keep it under a hat. If you enjoy square dancing, speak up. If you see something that needs changing in your club or in the activity, begin changing by bringing viable solutions to the attention of the club. Gripes, without optional solutions, breeds dissatisfaction.

We have much to be thankful for and enjoy with our dancing activity. Taking time for our memories insures that we don't overlook the positives. Positive memories, positive attitudes, and giving 100 percent represent the best gifts we can give ourselves as dancers and our clubs.

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A TALE OF TWO CORNERS

by Verna Owen, Orange, California

You've heard the expression, "There's no escaping the long arm of the law." There's also no escaping the long memory of a dedicated square dancer. To wit:

June, 1979. The year the Three Mile Island nuclear reactor nearly exploded, Skylab fell from orbit into Australia's outback, and everyone was buying gold chain necklaces to wear to discos. Jimmy Carter is president of the U.S., the world's first test-tube baby celebrates her first birthday, and no one has heard of AIDS.

An enthusiastic square dancer boards a bus for her first mystery Knothead bus trip. She has just graduated from the beginner class sponsored by the Buttons and Bows of Anaheim, California. When the bus reaches its destination and opens its doors, she, along with ten sets of Buttons and Bows and their caller, Valerie Rheume Molendyk, find themselves at Farmers Fairgrounds in Hemet. The club they would be dancing with that night is the Cactus Stars; the caller, Bill "Red" Gibson. That night, after having received a visitation banner, they board their bus for the return trip home, looking forward to a return visit from the friendly folks they had met that evening.

June, 1990. The Exxon Valdez oil spill is still being cleaned up, the Berlin Wall has fallen and everyone is buying VCRs, CDs and PCs. George Bush is president of the U.S., Bugs Bunny turns 50, and no one has heard of Operation Desert Storm.

The dancer, still enthusiastic, although 11 years older and 2,600 miles away from either Anaheim or Hemet, squares up in the Mainstream Hall of Cook Convention Center, site of the 39th National Square Dance Convention in Memphis. She notices her corner is wearing a Cactus Stars badge. "Hey," she says, "when are you guys going to come get your banner?"

January, 1991. No one knows what the year holds in store but:

Eleven and a half years after her first Knothead trip, the dancer welcomes a busload of dancers from the Cactus Stars to the Buttons & Bows' first dance of the new year.

Trivia Regarding this Incident:

★ During this time, Mt. St. Helens blew her top, U.S. President Reagan and Pope John were wounded in assassination attempts, the first American woman went into space and another took a seat on the Supreme Court bench. Los Angeles hosted the XXIII Olympiad, Prince Charles married Lady Di and produced two sons, and crack cocaine reared its ugly head. Chrysler built the K car, Jarvik built an artificial heart, the pharmaceutical companies presented Rogaine and Retin-A to a waiting world, and, finally, someone invented Post-it notes. The fax revolution came, the sex revolution went.

★ The Cactus Stars came near to folding. Only two couples who were members in 1979 were still there in 1991.

★ The Buttons and Bows also had some tough times. Only two couples who were on the 1979 trip were at the January 1991 dance. The club has had to relocate twice and now dances in La Mirada.

★ Of the two couples who were members of the Cactus Stars in 1979, one, Dennis Callin, is now the club caller. (Dennis called a guest tip in 1991; he was applauded when he announced that one of the rules he laid down for dancers was to have fun; he was soundly booed when he said another was to listen to the caller!)

★ Valerie Rheume Moldeyke is still club caller for Buttons and Bows, although she took a few years off to raise her family. She now alternates with Harold Graves, who was calling the dance in 1991.

★ Bill Gibson is still active and popular.

★ The dancer with the long memory shall remain nameless; the corner who followed through and made the retrieval trip happen was Rodney Olds and his wife, Muriel.



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HOW TO SECURE A PROCLAMATION

It's time to think now for S/D Month.
by Dave Hirschak

Proclamation means: Something proclaimed—an official formal public announcement.

1. Obtain information on your special activity, why you are doing it, where it is being held, date and times of event.

2. Contact the Mayor's office in your city requesting proclamation information. They will guide you in the right direction.

3. Always give more information than needed because the Mayor's office is not always up to date on all activities in his city. They will also keep this information for future reference.

4. If you have a proclamation, always include a photocopy in your information pack to the Mayor.

5. Allow enough time, at least a month before your special event, for the Mayor's

office to read the information and make up a proclamation. If you don't receive it within at least two weeks, call the office for a reminder about your proclamation.

6. Always use your club stationery if you have some.

FOR A SPECIAL VISIT BY THE MAYOR
Start at least three or four months before the event you wish him/her to attend. Write a letter requesting the appearance at your special event and include all the information in it. If the mayor's office does not contact you, a follow-up letter or a nice phone call will help. You may have to allow a little time.

FOR A PROCLAMATION FROM THE GOVERNOR'S OFFICE

Call the telephone number listed in the blue pages of the phone directory. Ask for the proclamation phone number. Then ask for the address of the Special and Proclamation office, then follow the same procedure as for the Mayor's Proclamation.

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In the picture, the back of the float shows the committee dancers, with Nortex President's Bob and Judy Simmons standing in the Judge's Box, along with "rodeo announcer" John Mennerick, caller, and his wife, Nell. The bull in the pen below was kept in control by the rodeo clown.

Float chairman Gary and Linda Austin and assistants Bill and Helen Graves, along with the ten committee couples worked hard for two months to assemble this 80 foot-plus float from scratch, using mostly donated and used and reused materials. The floats compete each year with commercial floats made by professionals, costing 30 to 40 times as much. Yet, since 1964 when the first float was entered, the dancers have received many top awards.

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AN OUTSIDER'S LOOK IN

by Stefani Eisinger



About a year ago, I attended my first square dance and was quite surprised with what I saw and experienced. My main reason for attending the square dance was to take pictures for my photo-journalism class. The assignment was to hand in between five and seven pictures with a specific theme or story to show.

I thought of the theme square dancing because of my parents' involvement with their club. About three years ago my father and mother, Fred and Chris Eisinger, joined a local club, the Westonka Grand Squares located within the Central-East region, and they've really been enjoying themselves since they took their first lessons. The dance I observed was sponsored by Capital City Plus and was held at the Immaculate Heart of Mary School in St. Paul.

When I walked into the gym with my parents and another couple that rode with us, there were couples out on the floor round dancing. I had never seen couples round dance before and I was impressed. The way the couples flowed effortlessly around the gym floor was exciting. All the women's beautiful skirts twirling in the air created an elaborate rainbow. I asked my mom why she and dad hadn't learned how to round dance and she said, "It's a lot more complicated than square dancing and I guess your father and I just don't have the time to take lessons."

The round dance cuer for the evening was Syl Schmidt. He was wearing white pants with a royal blue trim along the outside seam, a royal blue vest over a white shirt and a royal blue hat with white trim. He looked very professional. I conversed with him towards the end of the dance and I could tell through our conversation he was an experienced cuer. He explained to me he had been cueing for the past 30 years, but that he was soon going to have to stop because something was wrong with his throat. I enjoyed my talk with him; I wish he would have approached me earlier during the dance.

Since I had a camera strapped around

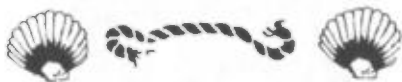
my neck, I knew people were talking about me. A group of four or five people would look my way, see that I saw them looking at me and huddle close together again probably wondering whether or not I was going to take their pictures. At times, I felt like an intruder even though everyone was extremely nice to me. Some of the couples asked if I was from "Time, Life or the local TV station."

A good portion of the time, I tried to make myself invisible because just the presence of the camera made the dancers act unnatural. I guess a camera will do that to almost anyone. But I wanted to capture these people's images in a casual, natural way. I pretty much avoided taking pictures of the people who smiled right at the camera.

When I went to this dance, I was expecting the majority of the people to be in their 40s and 50s. But after being there awhile I noticed couples who must have been in their late 20s and early 30s. I also spotted a couple who must have been in their 80s. They moved more slowly than the rest of the couples, but I could tell by their facial expressions, especially their big smiles, that they were having a great time. A warm sense of happiness came over my body because I could feel the joy they were experiencing.

Attending this one square dance and watching all those people have such a wonderful time has changed my perceptions of what a square dance really is. Going into this dance, I thought I was going to see a fiddler, hay bales and country folk

with cowboy hats and boots. Instead, I saw people from all walks of life enjoying a common experience, square dancing. I always wondered why my mom and dad had such fun square dancing and now I know why.



It's always great to find an article where someone else has expressed opinions that you wish you'd said. We could write a book on the use of the English language as related to square dancing. Here's one good point for consideration:

A few years ago, on a visit to Washington, D.C., I heard a joke that was making the round in Canadian circles in that city. It seems that an American had remarked, "English is a marvelous language, because any noun can be verbed."

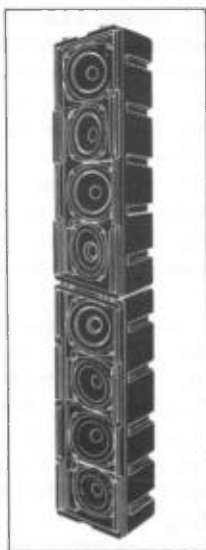
Over the last few months, I've noticed a trend, especially in the square and

round dance community, to use a verb as a noun. Unfortunately, I have been unable to describe this usage in a similarly catching turn of phrase. I refer to the current habit of using the verb *teach* as a noun having the meaning of "class" or "instructional period." The word has appeared in our flyers, in *Square Time*, and I have even seen it in ads in the daily papers. I have searched dictionaries and thesauruses (thesauri?) and cannot *teach* described as a noun. I know that a living language is constantly progressing, and therefore changing, but I caution that not all change is progress. I believe that to use *teach* as a noun falls into the latter category.

So, please, let us stop using this particular bit of trendy jargon, because that is all it is. Let us all make an effort to stop using it. After all, what is wrong with having a Mainstream *class* or an easy beginner *class*?

Ron Roe

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Dorothy Schubert tells us this is a true experience. Names have been changed. We think it's a sad one and we publish it in the hope that it will prevent other similar sad tales from having to be told.

A SLOW LEARNER ON A FAST TRACK

by Dorothy A. Schubert

It was September and the first night of beginning square dancing. The hall was crowded with students and members of the B & B Club. These were the experienced dancers who were there to help the beginners. "You are here to have fun," the caller told us, "Smile."

As I look back, I don't know whatever made me think I could learn to square dance. Maybe it was because I had heard "older is better." Or because I had learned to tap dance at 65, taken part in a 10K race at 66, so why shouldn't I be able to learn to square dance at 68?

I soon learned differently. Square dancing is serious business especially if you are a beginner. Mistakes are frowned upon, even called to attention in front of the whole class. Records are kept.

I followed all the club rules. I attended every lesson. I bought the regulation shoes, several frilly petticoats and skirts. I paid attention to the caller's instructions, kept smiling and telling myself I was having fun.

But that all ended in March when it was announced that "graduation" was only a few short months away and if some of us didn't shape up, we wouldn't graduate and become eligible for club membership.

I thought I was doing okay, but I soon found out how wrong I was. Bertha, the club's coordinator, was in charge of watching the new students, to see if they were "club" material. One night she caught up with me and told me that if I didn't improve I wouldn't graduate.

My self-confidence collapsed at this

dire news. But I still thought that if I just tried harder, I could graduate. I would swallow two aspirin before I went and take the bottle with me for back-up.

Unfortunately, the warning had undermined my confidence. I sensed Big Bertha watching me and I began to feel under more and more pressure. Time was running out. Some had already been "eliminated" from this enjoyable pastime.

We were getting into the final phase and the dances were getting harder. There was Big Bertha glaring at me and barking orders like a drill sergeant. "Not that way, you...(dummy)." No, she didn't say it out loud but it was obvious what she was thinking. I went left when I was supposed to go right, and my feet wouldn't cooperate with anybody. I tried to focus on the caller, but all I could hear was Big Bertha.

My mind had turned to mush. "If this is fun," I told myself, "who needs it?"

I didn't sleep much that night. I knew I had flunked square dancing. I had worked hard, even gone to extra classes. With a little encouragement and patience, I know I could have learned to be a good square dancer.



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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO, June 1966

"I recommend the formation of beginning clubs—groups with an established identity and *no set time limit*—where new dancers can have fun with their own clubs while they learn to square dance," states Ed Gilmore.

"When these beginning clubs eventually break up, the folks from these groups will have a much better chance for survival in square dancing than those who have been hurried through a ten-week course. I wouldn't dream of trying to teach new dancers in ten lessons all they should know to join a club and *stay with it* for any length of time."

Mail: "You make the statement that it is always the lady's prerogative to twirl or not to twirl. (That is a) contradiction and wrong...Let it be understood that in square dancing, as in almost all other types of dancing, the man leads. If he abdicates this responsibility, there is chaos. The only way for a lady to indicate to her partner that she does not want to twirl or

swing is for her to tell himself so, orally."

Leonard Solomon

General Chairman Clare and Floyd Lively extend a cordial welcome to square dancers to Indianapolis for square dancing's biggest and most colorful event. 20,000 dancers are expected to attend the 15th National S/D Convention.

Top Singing Call: *You Were Only Fooling*, by caller Sam Mitchell. "Girls trade, boys trade, everybody trade and everybody likes it."

NEW Idea: *Quarter, half and three-quarter top* by Holman Hudspeth.

10 YEARS AGO—June 1981

A square dancer's round is a dance that can be learned in twenty minutes or less, by anyone who has mastered at least twenty basics. It can be taught by the average caller/teacher at a regular square dance in twenty minutes or less. It is dif-

Continued on Page 95

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 - BUC-1517 OTTO'S ADVANCED HOEDOWN by Otto
- ★ SIZZLIN' SELLERS ★
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 - RWH-164 FIRE EYES by Larry
 - RWH-163 COWBOY'S SWEETHEART by Lee
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HIGH TECH TOOLS, Continued

The second program purchased was called *Calendar Creator Plus*, by Power Up. This program will allow you to schedule your dances and tours, and print calendars for these events, daily, weekly, monthly and yearly. It is not a difficult program to use, but it does take a little time to get used to. Although there is not a manual with the program, as there is with most programs, there is a manual within the program, which can be printed on your printer, to keep for reference. You can call up a calendar for any month, and any year, and have the correct date you need. You can check to see if there is a conflict of dates, and know just by looking, the date, time and place of the dance (handy if you are booking two or three years ahead). Cost is about \$69.00.

The next program purchased was a program called *New Printshop*. This program allows you to make a master of simple fliers for local programs. You follow instructions on the screen, and can produce fliers, banners, poster, and even if you wish, your own greeting cards. Cost is about \$50.00. Additional graphics may be purchased for \$29.00 per volume.

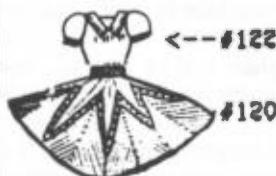
Express Publisher was purchased to make fliers and schedules for special events. For your favorite weekend, festival or party, it provides multipage printing, graphics, and storage of material. I have used the same flier for one of my weekends each year and I only have to change the date, and color of the paper. It gives clear printing. The only problem with this program, on any pin printer, it prints slow-

ly. Cost of this program is about \$90.00.

As I stated at the beginning of this topic, I wished to purchase a computer, for a specific program in mind. The program is *Choreo Crafter*. Let me explain that this program comes in three versions: *One*, which covers all the calls Mainstream through A-2; *Two*, which covers all calls Mainstream through C-2; *Three*, which covers all calls Mainstream through C-4. Each program has drawbacks, as most applications do, but they can be lived with. The one program for the writer of *Advanced Material* cannot handle *Split Concept*. It isn't in that particular program. For the purchaser of *Two*, it does not work *fantoms* yet, nor does it handle all variations of *windmill* figures that are used. *Three* handles all the figures, with the exception of *fantom* and *windmill* variations. Each one of these programs provide the caller with a basis for writing and checking material before it is called, and being sure that it is right. It also allows you to edit a piece before storage, adding newer calls, if you desire. This might be the only point where you could make a mistake. The cost of these programs are, for *One*, \$200; *Two*, \$300; *Three*, \$500. Are they worth it? In my case, with a full schedule of 18 dance sessions a week, I can sit down and write a complete challenge dance of two hours and print it out, all in one hour, if I am in a rush. Prior to that, using checkers, and card, it would normally take three to four hours, and still I could make mistakes. It works equally well for *Advanced*. I don't use the program too much at *Plus* or *Mainstream*, however, I do write a lot of *DBD Material* at *Plus* on this program, and even at *Plus* it has limitations. It can't do *load the boat* from inverted lines. My recommendation, if something like this is up your alley, purchase the *Choreo Crafter Two* which goes to C-2. It will cover all the concepts needed at *Advanced*, and give you an opportunity to study a variety of formations at other programs which can give you ideas to use at your *Mainstream* and *Plus* dance.

Continued on Page 95

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around the callers and cuers platform. Couples swayed to the lilting strains of *The Tennessee Waltz* or squared up with the *Pink Cadillac*.

The club's first president, L.T. Matthews, joined the current president, Marge Hernon, in cutting the anniversary cake. Old friends reminisced and became reacquainted during the evening. Norman and Millie Perry were recognized for traveling the farthest (580 miles) to attend the celebration. A special award was presented to Earl and Polly Stevens for their dedication and hard work during a continuous membership of 26 years.

Don Portaro, club member and caller, was master of ceremonies and sang a stirring rendition of *God Bless the U.S.A.* During the evening he was ably assisted by many prominent callers and cuers: Cleo Barker, Bogie Jones, Garland King, Dick McPherson, Lawrence Pulley, Tommy Holleman, Phillis Pittman and Annette Pulley. L.T. Matthews and Mae Poe provided nostalgia with the club's history. The final tip was *The Party's Over* by Dick McPherson. Although the party was over, the memories will linger for some time to come.



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The Aladdin Hotel/Casino was an ideal location for the 18th Callerlab Convention—colorful but reasonably priced, room-wise.



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Herb Egender receives the Milestone Award from Bob Van Antwerp as Ernie Kinney, Callerlab chairman (ctr) looks on.

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Cal Golden responds (and Sharon beams) after receiving the Gold Card signifying life membership from Stan Burdick. Flags of over 15 Callerlab member countries adorn the stage area.



Photos by Carl Jaeger

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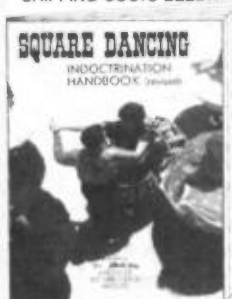
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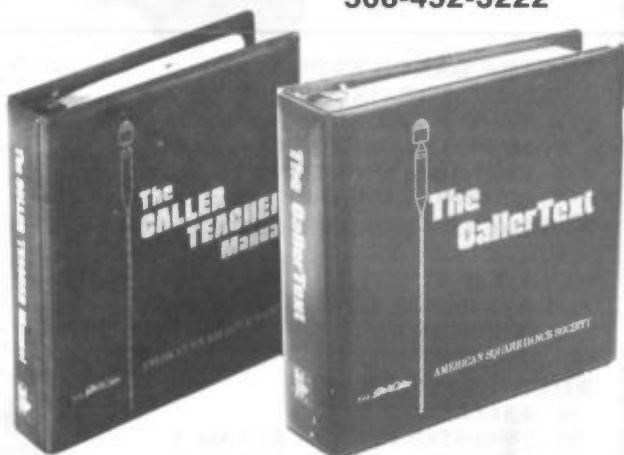
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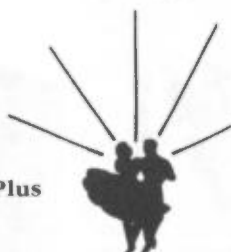
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A Roseburg, Oregon, couple active for more than 25 years in local and state level square dance activities are the latest recipients of the highest award given by the Oregon Federation of Square and Round Dance Clubs.

Announcement of the Randall Award for Florence and Warren Engdahl, 1443 N.W. Moritz Court in Roseburg, came January 26 during the grand march ceremonies of the Oregon Mid-Winter Festival held on the Lane County Fairgrounds in Eugene. This is the second year of an annual award established in recognition of the leadership provided in the past by a Eugene couple.

The Engdahls have shared leadership roles for the Buckeroo square dance club of Roseburg and been active in the club's annual fund-raiser sales and June dance celebrations. Attending state meetings, Florence and Warren extended invitations that brought state festivals to the Roseburg area.

The square dance experience of the Roseburg duo extends to other countries which they visited as members of the Oregon Square Dancers Goodwill group.

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FEEDBACK

One who controls square dancing clubs in this area seems to be getting tired for the same reason others do, so I feel it is time for a change. The caller is always looked upon as a leader and, with the help of his wife, it takes a lot off of people who would be in office. The caller isn't on their best friend list so there isn't the feeling of as much hurt feelings and the caller will do what is best for the over-all club instead of his best friend.

A caller-run club can do well. I'm all for it; things will get done instead of waiting for someone to volunteer. I wish clubs in our area would try it. The caller never knows what is going on in the club.

*Midge Godfrey
Pitzer, South Carolina*

In reference to your article, "Who Controls Square Dancing:" I am president of an active square dance club that has no club caller. I think we have a very successful organization because we are active, putting on demonstrations for nursing homes and anyone who asks. We travel to neighboring clubs to steal banners and help support those clubs. Part of our success is due to a good list of guest callers (Stan Burdick included). I know it takes a lot of work and phone calls to get people to travel but it works for us. There are clubs near us that have club callers and they seem to be dying on the vine. When we travel, we look forward to dancing to a different man as often as possible. It has never been my pleasure to dance to a woman caller, but I am sure they are as good as the men.

*Gene Lucas
President, Wyandot Squares, Ohio*

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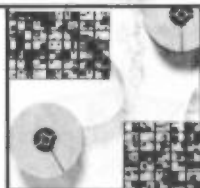
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1991

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TIMING'S THE THING! OR IT IS A GIMMICK?

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Recently during several festivals, weekends and dances, it has been obvious that more than one caller has used the pre-phrased timing as a workshop tip. Yes, this borders on using it as a gimmick. They have been very careful to properly

instruct the dancers that each movement requires so many beats for proper execution time, even to the point of walk-thrus so they get practice at such. Then the tip is called and danced as it should be—pre-phrase command timed and execution timed with the musical phrase. After such a "workshop" tip, the caller immediately reverts back to first-beat command time and, in some cases, clipped time. One caller even commented to us that every dance he calls, he does at least one tip as a "quadrille." Proper timing (starting the first command on the pre-phrase) does not necessarily mean doing a quadrille. All calling of today's movements should be properly started ahead of the phrase and then continued throughout the sequence with correct command and execution timing.

One question to these callers is, "if you can do it for one tip, why can't you be properly timed for the whole dance?"

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Chuck Marlow



Cleo Barker

THE RHYTHM OF FORTY-EIGHT FEET

The night was young we danced upon,
The caller quick and sure.,
We whirled and spun and followed on,
Lost in the music's lure.

RHYME TIME

Unheard within a storm rolled in,
Fierce lightning stabbed the sky.
A bolt well shot pierced some near spot,
Our lights and music died.

Groans and shouts but briefly rang out,
As squares burst asunder.
Blind hands before, we quit the floor,
Chased by the rolling thunder.

Eight gents conspire, dash out inspired,
Torrential rain to chance,
Square dancers, we, in joy agree:
Never forsake the dance.

Soon they return, flashlights aburn,
To set around the hall.
In dim light poor we take the floor,
When *Square up* comes the call.

Then to the beat of forty-eight feet,
Our caller's voice we trust.
We whirled and spun and followed on,
The storm, the dance and us.

*F. Elaine Baker
Manchester, Tennessee*

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Hem-Line

Last August Barbara Baumbach and Dennis O'Grady were married in a square dance wedding in Waukeasha, Wisconsin, with Ken Burke of Illinois calling for the reception. Both bride and groom wore square dance attire.

Barbara picked up her dress at the National Convention from Grace and Carol of Miss Marie's Fashions of Lawrenceburg, Tennessee. She says many dancers asked her to send her picture to ASD so they could see the dress when it wasn't wrapped in plastic.

The white dress is V-necked, with split sleeves and a heart back, made of white satin and overlaid with embroidered georgette. To accent the embroidery, white beading and sequins are handsewn to the bodice and skirt. The V-neckline, heart back and petticoat are trimmed with iridescent lace. At the base of the split on each sleeve is a satin fabric rose. The skirt has a double-tiered ruffle of iridescent fabric. The matching pettipants have iridescent lace ruffles. The hairpiece, also made by Miss Marie's, is of iridescent fabric roses and beaded streamers. A white twinkle petticoat completes the outfit.

Dennis' shirt is of white satin. The yoke is overlaid with the same embroidered georgette fabric. His shirt piping is of the same iridescent fabric as the dress ruffles. His matching tie is of white satin. He chose to wear a black tuxedo to complete his outfit.

The O'Gradys now live at 450 33rd Ave. #202, Lachine, Quebec H8T 1Y8, if any reader has a question.



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- RYL 402 KAYLA RAE/JAKE
- RYL 305 DO RUN RUN
- RYL 502 A DAY LATE & A DOLLAR SHORT
- RYL 303 MORNING SKY
- RYL 304 WHY MUST WE EVER SAY GOODBYE

- by Jerry
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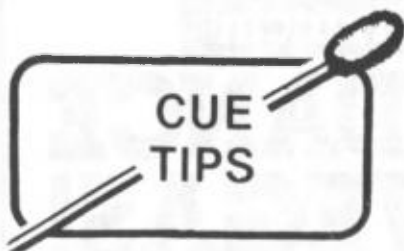
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FOOTWORK: Opposite, except as noted

PHASE: II + 1 (*Fishtail*)

RHYTHM: Two-step

SEQUENCE: INTRO AB AB ENDING

INTRODUCTION

1-4 WAIT;; APT PT; PU TCH;

(1-2) In OP fcg WALL wait 2 meas;; (3) Apt L,—, pt R twd ptr,—; (4) Tog R picking up W to CP fcg LOD,—, tch L,—;

PART A

1-4 2 FWD TWO-STEPS;; PROG BOX;;

(1) In CP fcg LOD fwd L, cl R, fwd L,—; (2) Fwd R, cl L, fwd R,—; (3) Sd L, cl R, fwd L,—; (4) Sd R, cl L, fwd R,—;

5-8 SCIS SCAR; WALK OUT 2; SCIS BJO; WALK & CK;

(5) Sd L, cl R, xLif (W xRib) to SCAR fcg DW,—; (6) Fwd R, —, fwd L, —; (7) Sd R, cl L, xRif (W xLib) to BJO fcg DC,—; (8) Fwd L twd DC,—, fwd R M ck on R fc LOD (W ck L,—);

9-12 FISHTAIL; WALK & FC; SLOW TWISTY VINE 4;;

(9) xLib, sd R, fwd L, lk Rib (W xRif, sd L, bk R, lk Lif); (10) Fwd L,—, fwd R fc ptr & WALL,—; (11) Sd L,—, xRib (W xLif) to SCAR,—; (12) Sd L to fc ptr,—, xRif to BJO,—;

13-16 FWD LK TWICE; WALK & FC; 2 TURNING TWO-STEPS;;

(13) Fwd L, lk Rib (W lk Lif), fwd L, lk Rib; (14) Fwd L,—, fwd R trn to fc WALL,—; (15) Sd L, cl R, starting rf trn bk L,—; (16) Cont rf trn sd R, cl L, fwd R to SCP fcg LOD,—;

PART B

1-4 2 FWD TWO-STEPS;; HITCH DBL;;

(1-2) In SCP fcg LOD repeat meas 1-2 of Part A;; (3) Fwd L, cl R, bk L,—; (4) Bk R, cl L, fwd R,—;

5-8 CIRCLE AWAY 2 TWO-STEPS;; STRUT TOG 4;;

(5) Circ away lf twd COH (W rf twd WALL) fwd L, cl R, fwd L,—; (6) Fwd L, cl R, fwd L,—; (7) Trn lf to fc ptr (W rf) & strut tog fwd L,—, fwd R,—; (8) Fwd L,—, fwd R to CP fcg WALL,—;

9-12 ½ BOX; SCIS THRU; FWD MNVR; PIVOT 2 WALL;

(9) Sd L, cl R, fwd L,—; (10) Sd R, cl L, xRif (W xLif,—; (11) Fwd L,—, mnvr R to CP fcg RLOD,—; (12) Bk L pvt rf,—, fwd R pvt rf to CP fcg WALL,—;

13-16 2 TURNING TWO-STEPS;; TWIRL VINE 2; WALK & PU;

(13-14) Repeat meas 15-16 Part A end fcg WALL;; (15) Sd L,—, xRib (W twls rf undr lead hnds) to SCP fcg LOD,—; (16) Fwd L,—, fwd R picking up W to CP fcg LOD,—; (NOTE: Last time thru chg meas 16 WK 2 to SCP;)

ENDING

1-4 2 FWD TWO-STEPS;; 2 SD CLOS; APT PT;

(1-2) In SCP fcg LOD repeat meas 1-2 Part A end CP WALL;; (3) Sd L, cl R, sd L, cl R; (4) Apt L,—, pt R twd ptr,—;

ROUNDS REPORTS

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Minn. R/D Council	Anniversary Waltz	Non Dimentica	Sept. Foxtrot
Toronto & Dist. (Apr)	The Twist	Mystic Rumba	
Wisc. Council (Apr)	Au Revoir	Dream, Dream, Dream	Enchanted Lady
Wisc. Council (May)	Time Out	Sea of Heartbreak	Black Velvet

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DANCING TIPS

by Harold & Lill Bausch

What is the matter with square dancing? Nothing. Then why are clubs folding and numbers declining? Because we—you and I—have mismanaged it. We've organized and standardized and programmed until we have come up with purists—nit pickers and ladder climbers.

It is hard to find a folksy group anywhere—a group where most think of themselves only as square dancers, and don't figure they are real good at that, a group where joking and visiting are more important than being an excellent dancer.

We still have some groups that are really friendly and I still see dancers explaining calls to one another, but we have many other groups that want to be exclusive and associate with just the best.

I would enjoy walking in on a bunch of hard-working folks who got together just to dance, like the old barn dances where Mom and Dad and the kids came over to visit and dance with their neighbors. Time was, if you were a square dancer, you were indeed considered a neighbor.

Time was when you met new people and said, "I'm a square dancer," they didn't ask what level. They said, "Great! Come on over to our dance next week."

I am blessed with a couple of clubs that are still much like that old-time club. In one club I have the privilege of dancing with a 13-year-old daughter of one couple. I am pleased when she comes up to me while Lill is cueing a round and says,—"Harold, do you want to dance this round?" She doesn't seem to mind dancing with a man in his sixties; I love to dance with that little girl in her early teens. In too many clubs, that can not happen.

Can we go back? I don't think so. We now have television and VCRs competing. We have many families where either the husband or wife works the

evening shift. We have schools that now demand mom and dad attend every event that "jr." is in. Parents are very busy. It is good to get parents involved, but I believe it has gotten out of hand. I was in school plays, I played basketball, I played football, but I did not expect my parents at every game, and indeed they did not attend often. I didn't think anything of it, my dad was a hard working man, I didn't expect him to run to all my events.

Our way of living is very different than it was in the 40s, 50s and 60s. It will never be that way again. Those were the years square dancing got famous and got big, I don't believe that will ever happen again.

Now that I have given you all the bad news, are you ready for some good news? Square dancing is still here, it is still fun if you get with good people, and it is here to stay. There will always be people who love music, who love to dance and people who love to call dances.

We may not have as many 30 and 40—square dances, but then, if the truth were known, the small folksie dances are the best anyway. If clubs get small enough, you might see the return of clubs where the dancers are also the callers—unpaid callers. We started that way and by golly we danced for fun, and had fun. Some of us turned out to be professional callers, but many just went on dancing. When a fellow got up and called in that day and age, it was to help out, and, of course, to see if he could do it.

Where am I going with this article? Am I going to give you the answer to all our problems? Heck no! I'm just telling you that the fun of swinging the girls, the fun of getting through the calls, is enough that there will always be square dancing.

Maybe we just got too big. Maybe we just kept wanting to do more until we weren't satisfied with the ordinary. Well, ordinary is what life is all about. You can't always be on a high. There will always be dancers, and square dancers need callers. If we callers give up, some dancer will step, grab the microphone and start calling. Square dancing is here to stay.



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TOUGH PLUS BY BILL DAVIS

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Heads fan the top, scoot back, centers swing thru
Outsides face right, diamond circulate
Centers explode the wave, centers run
Centers single hinge, right and left grand...

Heads lead right, veer left, ferris wheel
Boys zoom, double pass thru, partner tag
Girls trade, boys cross fold
Girls diagonally pass thru, touch $\frac{1}{4}$
Right and left grand...

Heads right and left thru, heads star thru
And spread, touch $\frac{1}{4}$, coordinate
Couples circulate, right and left grand...

Heads pass the ocean, extend, girls cast left $\frac{3}{4}$
Diamond circulate, boys swing thru
Diamond circulate, flip the diamond
Boys trade, cast off $\frac{3}{4}$ (around the girls)
Reverse flutter, dixie style to a wave
Swing thru, trade the wave, right & left grand...

Heads single circle to a wave
Centers fan the top, ping pong circulate
Centers recycle, double pass thru, cloverleaf
Zoom, centers star thru and cloverleaf
Centers right and left thru, double pass thru
Peel off, pass thru, $\frac{3}{4}$ tag the line
Right and left grand...

Heads fan the top, extend, fan the top
Centers fan the top, other four trade
Very centers trade, boys diamond circulate
Girls diamond circulate, all $\frac{1}{2}$ diamond circulate
Right and left grand...

Heads lead right, veer left, girls trade
Ferris wheel, double pass thru, boys run
Coordinate, left allemande...

Heads lead right, swing thru, boys run
Girls trade, couples circulate, ferris wheel
Double pass thru, girls turn back, coordinate
Couples circulate, left allemande

Heads pass the ocean, extend, scoot back
Spin chain and exchange the gears, boys trade
Right and left grand...

Heads star thru and spread, touch $\frac{1}{4}$
Scoot back, coordinate, right and left grand...

Heads fan the top, ping pong circulate
Extend, spin the top, grand swing thru
Spin the top, swing thru, single hinge
Scoot back, fan the top, spin the top
Single hinge, half circulate, explode and
You're home!

Sides promenade $\frac{1}{2}$, heads slide thru
Centers single circle to a wave, extend
Recycle, pass thru, trade by, touch $\frac{1}{4}$
Boys trade, scoot back, half circulate
Explode and...home!

Heads square thru, single circle to a wave
Girls circulate, boys trade, boys cross run
Explode the wave, tag the line, partner tag
Left chase, follow your neighbor
Right and left grand...

Heads star thru, zoom, double pass thru
Boys run, coordinate, couples circulate
Right and left grand...



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by Bob Howell

easy level

From St. Augustine, Florida, Hayes Herschler share with you a solo dance that he has written. He has named it...

CECILIA

FORMATION: Solo. No partner needed. All facing the front of the hall.

MUSIC: Most any 2/4 recording with a 64-count progression. Hayes prefers *Cecilia* on Blue Star, ACA 3980.

ROUTINE:

Intro: Wait 16 beats.

1-8 Vine left and touch. (Begin left foot, vine left and touch). Vine right and touch.

9-16 Rock forward, rock backward; rock backward, rock forward.

17-24 Repeat measures 1-8

25-32 Two-step forward, two-step backward.

33-40 Double scissors. (Step to side with left, close right to left, cross left in front of right and end with weight on left. Reverse by stepping to side with right, close left to right, cross right in front of left and end with weight on right.)

41-48 Four Philadelphia strut steps forward*

49-56 Repeat 33-40.

57-64 Four strutting steps backward, end facing same wall as at start.

Music goes six times through.

*I had to write back to Hayes for a description of the Philadelphia strut step. He informed me that it is the traditional step of the New Year's Day Mummers Parade in Philadelphia and is included in the choreography of the classic American round dance, *Frenchy Brown*, being simply an exaggerated movement of the feet and body somewhat obliquely first to the left and then to the right, but proceeding forward, each step taking two beats of the music.

Jerry Helt of Cincinnati, Ohio, employs several uses of the traditional Venus and Mars routine. Following is one that he shared with me at Callerlab back in 1984.

First couple promenade inside the set, end facing out.

Second couple fall in behind

Third couple fall in behind

Fourth couple bring up the rear

All face partner and back away

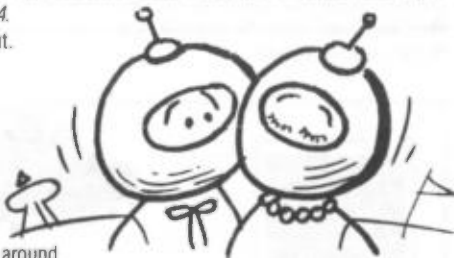
Lines pass thru and bend the line

Gents star left, ladies star right

Two stars, one like Venus and the other like Mars.

Go once around, #4 man first, pick up partner, arm around

Everybody pick up partner in a star promenade.



*I have been using a quadrille for the past several years, not remembering where I had picked up the routine. While reading through some back issues of magazines in my library I came upon what I think is the source. Chip Hendrickson in his column in the **Northeast Square Dancer** of February 1988 gave credit to Ed Gilmore for the original choreography. Due to the fact that so many folks use the song **Because** in their weddings in this month of June, here is Ed's routine of the...*

JUST BECAUSE QUADRILLE

FORMATION: Square

MUSIC: Any 64-count jig or reel. (Ed used it as a singing call to the tune, *Just Because*.)

ROUTINE:

A1 Four ladies chain over and back

A2 Do-sa-do corner, men star left (from there) full around to partner

B1 Do-sa-do partner, swing corner

B2 Promenade with this new partner to the gentlemen's home position.

Repeat three more times.

Bob Osgood of Beverly Hills, California, prompted a novel contra at Callerlab this past March. I enjoyed dancing it and have used it several times since his presentation. Bob referred to the dance as the...

WESTWOOD CONTRA SQUARE

FORMATION: mescolanza. Two couple side by side facing away from the prompter, facing two other couples who are facing the prompter.

MUSIC: Any 64-count music.

ROUTINE:

Intro In lines go forward and back

— — — —, — — Your corner swing (this movement ends with dancers in a square formation).

— — — —, Face across, four ladies chain

— — — —, — — Chain back

— — — —, Face new corner, turn right (pigeon wing)

— — Once and a half, next corner turn left

— — — —, Next corner, do-sa-do (original partner)

— — — —, — — Swing her (End swing, facing original direction, but facing a new line of dancers and progressed)

— — — —, New lines for forward and back

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Roy Hawes (GA)
Fred McClure (GA)
[RDS] John & Mary
Lunn (TN)
June 7-9

Jerry Sleeman (MI)
Nick Hartley (IN)
Dick Duckham (MI)
[RDS] Chuck & Barb
Jobe (OH)
June 14-16

Pai Castro
Marguerite Harrell (TX)
[Rds] Joe Castro
June 21-23

Cecil Sayre (WV)
Jim Durham (VA)
Ed Graham (WV)
[RDS] Charlie & Carolyn
Hearn (WV)
June 28-30

Sam Dunn (OH)
[RDS] John & Dorothy
Roasa (OH)
July 5-7

George Shell (VA)
Bill Claywell (KY)
No Rounds
July 12-14

Bill Everhart (IN)
Dave Craw (IN)
[RDS] Judy Everhart (IN)
July 19-21

GOOD OLE BOYS
Sam Dunn (OH), Mike King (OH)
Keith Zimmerman (OH)
[RDS] Phyllis & Bob
Hathaway (OH)
July 26-28

Bill Bumgarner (OH)
[RDS] Dick & Gail
Blaskis (OH)
August 2-4

ROYAL RECORDS W/E
Tony Oxendine (SC)
Jerry Story (TX)
Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)
August 9-11

Phil Kozlowski (IN)
[RDS] Phil Van Lokeren (OH)
[RDS] Rocky Bolton (OH)
August 16-18

MAINSTREAM WEEKEND
Gene Record (KY)
August 23-25

Wayne McDonald (TN)
[RDS] Dee Smith (TN)
August 30-September 1

Berry Vestal (TN)
[RDS] Ray & Bea
Dowdy (WV)
September 6-8

Chuck Myers (AL)
Rick Burnette (AI)
[RDS] Chuck & Nancy
Sample (FL)
September 13-15

Frank Holland (NC)
Wayne Smith (MS)
Mel Estes (AL)
September 20-22

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[RDS] John & Jean
Stivers (OH)
October 4-6

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[RDS] Wentz & Norma Dickenson (TN)
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Harold Kelly (GA)
John Swindle (GA)
[RDS] Hal & Sadie
Roden (GA)
October 18-20

SINGLES WEEKEND
George Lavender (AL)
Larry Sandefur (GA)
October 25-27

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John Pritchett (GA)
[RDS] Nora Hutchins (NC)
November 1-3

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Jim Cholmondeley (MO)
Herb Edwards (IL)
[RDS] Ted & Luella Floden (IA)
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King Caldwell (LA)
Bailey Campbell (TX)
George Horn (OK)
Ernie Haynes (OK)
Jon Jones (TX)
May 12-19

Gene Record (KY)
Dick McPherson (NC)
Harold Thomas (SC)
[RDS] Bonnie & Tom
Tomchik (NC)
May 19-26

FIRST YEAR DANCERS WEEK
Frank Gatrell (OH)
Scotty Sharrer (OH)
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Curt Braffet (IL)
Craig Rowe (IN)
June 2-7

ROUNDS—PHASES III-VI
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Ralph & Joan Colliopi (NJ)
June 9-14

Darryl McMillan (FL)
[RDS] Phil & Becky
Guenther (KY)
June 16-21

Les Greenwood (Can)
Lorne Lockrey (Can)
Lee Schmidt (CA)
[RDS] Neale & Arthurlyn
Brown (Can)
June 23-28

Marshall Flippo (TX)
Jerry Haag (TX)
[RDS] Dan & Linda
Prosser (PA)
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Dick Reuter (MN)
Leroy Conrad (MO)
[RDS] Ray & Gerry
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Beryl Main (AZ)
[RDS] Bud & Cissy
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July 14-19

C-1 WEEK
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July 14-19

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Scotty Sharrer (OH)
[RDS] Dick & Pat
Winter (OH)
July 21-26

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Tim Marriner (VA)
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Jerry Story (TX), Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)
August 4-9

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Randy Dougherty (AZ)
[RDS] Chuck & Sandy
Weiss (MI)
August 11-16

Ramon Marsch (OH)
Ron Hensel (MI)
[RDS] Bill Hart &
Helen Lilak (OH)
August 18-23

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Bob Gambell (TX)
Mike Jacobs (VA)
August 25-30

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Guy Adams (IL)
[RDS] Helen & Bill
Stairwalt (IL)
September 1-6

Ron Schneider (FL)
Larry Prior (FL)
[RDS] Larry Prior (FL)
September 8-13

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[RDS] Marilyn & Cliff
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[RDS] Chuck & Voncille
Murphy (MS)
September 29-October 4

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Jimmy Lee (Can)
[RDS] Ozzie & Margaret
Ostlund (MD)
October 6-11

Leo Morgan Dumas (MA)
[RDS] Curt & Tammy
Worlock (NY)
October 13-18

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Jerry Story (TX)
[RDS] Jim & Priscilla
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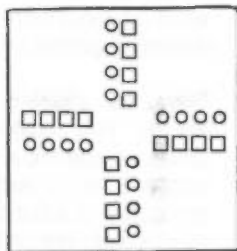
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PEOPLE IN THE NEWS



A significant moment at the Callerlab Convention in Las Vegas came when **Bob Osgood** led an invocation, flanked by members of the original team of founders—(l. to r.) **Dave Taylor, Marshall Flippo, Bruce Johnson, Arnie Kronenberger, Bob Van Antwerp** and **Frank Lane**. Others at the head table (l. to r.) are **Gail Seastrom, Jerry Junck, Jon Jones, Karen Rippeto** and **Ernie Kinney**. The organizing meetings date back 20 years, although this was the 18th convention.

Also at the Callerlab Convention, **Gloria Roth's Kaleidoscope Squares** performance was well received, but a fact of still more interest is that among the 32 performers, a full six centuries of calling experience was measured: **Jane Carlson**, 18 years; **Jim Cholmondeley**, 23; **Terry and Martin Mallard**, 35; **George and Ginny Reaske**, 32; **Anna and Mil Dixon**, 21; **Sam and Eddie Mayall**, 35; **Mac**, 23, and **Orphie Easson-Marcellus** 41; **Theresa O'Hare and Jack Murtha** 42; **Becky and Bob Osgood**, 50; **Betsy Seeley Gotta**, 28, and **Tom Sellner**, 30; **Kay and Max Forsythe**, 50; **Cathie and Stan Burdick**, 43; **JoAnn and Jim Mayo**, 46; **Shirley and Red Bates**, 40; **Loraine Murdoch and Bob Howell**, 48; **Clarice and Norm Cross**, 40.



From a fancy, full color feature story in the *Dallas Times Herald*, we watched caller **Jerry Mitchell** of DeSoto, Texas, teach a class in his area. Also quoted are fellow caller **Charles Quisenberry**, **Opal Chandler**, **Mary Brooks**, **Mary Womack** and **Tom Nelt**.



The great Smoky Mountain Cloggers are shown here during a performance at Asheville, N.C. at **Bill Stanley's Barbeque/Bluegrass** program with the **Marc Pruett** band. They continue to perform at many locations.

From an old photo in the ASD files comes this young, unnamed cowboy at a National S/D Convention trying to master a clogging step. A reminder: see you in Salt Lake City this month.



by
Ed Foote

MISCONCEPTIONS ABOUT CHALLENGE DANCING

—Fifteen years ago, Advanced dancing had an image of being strange and difficult. But today, due to its strong popularity, the square dance world has become educated and this program is correctly viewed as simply a natural progression from Plus. Unfortunately, Advanced dancers often view Challenge dancing as strange and difficult, because they have not been educated as to what Challenge dancing is. Let us examine some common misconceptions which Advanced dancers have about Challenge dancing in general and C-1 in particular.

There are phantom dancers everywhere.

Not true. This mistaken belief probably arises because people know phantoms exist at Challenge and, having never danced phantoms, they project this as being a very difficult condition which occurs constantly. In actual fact, while phantoms are introduced at C-1, this concept is used very sparingly and the material is very simple. It is not until solid C-2 that phantoms become more complex, and dancers here are sufficiently trained that this is no problem, either.

2. There are many experimentals. This was true fifteen years ago, but the last five years has seen a sharp decrease in the significance of ex-

perimentals, from Mainstream through Challenge. Experimentals play a very small role at both C-1 and C-2. It is not until C-3 that experimentals become more plentiful.

3. Tape dancing is a necessity. Absolutely wrong—no tape dancing is required to be successful at either C-1 or C-2. Some people do tape dancing to improve themselves, and this is fine, but it is likely that the majority of C-1 dancers are not dancing to tapes. Tape dancing is only necessary at C-1 if no caller is available to present the program, and then once a week is sufficient. Tape dancing is more important at C-2, but many people are successful at this program also without dancing to tapes.

4. Dancers' success rate is low—40 to 50%.

Not true. This myth was probably invented by someone who did not belong in Challenge and perhaps that was their personal success rate. In actual fact, callers generally strive for an 80% success rate. Challenge callers want to have the dancer think, but they also want the floor to move and be successful.

5. Challenge dancing is all work and no relaxation.

Not so, it only seems that way to some people who are not trained in the program. Many Plus dancers think Advanced is all work until they try it and find it can be quite relaxing once the calls are learned. Any new program or activity might be considered "work" when one is in the learning stage, but once the basics are learned, it becomes a relaxing activity.

It should be noted that there will always be people who put down Challenge as "work." Often these are people who think they are good



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dancers but really are not. When these people have to constantly *work* at Advanced, they say that Challenge has to be "work." Any program would be "work" for them.

justify their lack of participation in the program. Some of the loudest explosions of pure joy I have every heard have been on Challenge floors.

FUN. Some Advanced dancers say people do not have fun at Challenge. These are probably the same people who said right after graduation that people did not have fun at Advanced. Dancers at all programs have fun, or else they would not dance the program. Those who claim a program is not fun, are really saying it is not their kind of fun, and it is often used as a put-down to

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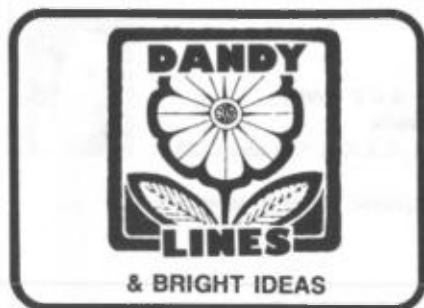
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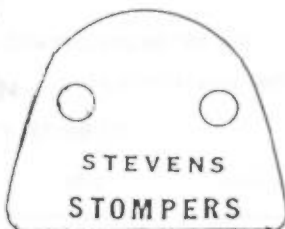
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CECIL W. VEST
Charlestown, Indiana

Cecil and his wife, Terri, took lessons with Double H Square Dance Club in 1980. Since that time, their two children, Shelly and Jamie, have both become avid square dancers. These lessons changed Cecil's life.

In 1982, Cecil decided to start a club that welcomed both couples and single square dancers. This was the birth of Pistols and Petticoats.

He gives much of the credit for his abilities to other teachers and callers—Al Eisert, Ed Pressler, Bud Shumate, Don Rue, Charlie Wheatley, Wade Driver and Johnny Jones. He is a member of the Kentucky Callers Association and attends the seminars they sponsor.

Cecil's love of dancing extends into another category and that is the world of clogging. He took clogging lessons in 1984 with the Hoosier Hoedown Cloggers, a group that performed many local exhibitions.



In 1985, Cecil taught his first beginner clogging class and has taught several others through the years. He has been instructing a beginning and an intermediate clogging class weekly.

In 1987, Cecil became club caller and instructor for the Jeans and Queens, located in Henryville, Indiana. He signed a recording contract with Enis Records in 1989 and his first recording was *Gotten Good at Goodbyes*.

Cecil is always on hand for both clubs for exhibitions and often just to help with problems. He has invested much of his time and energy in the world of square dancing and clogging.

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Jim started square dancing in 1963 at the age of 9. He never had formal lessons and learned from watching his parents. He met Jane in January, 1979, through her grandparents. She enrolled in a class, together with her brother and sister and their spouses. In July, Jim and Jane were married and had a square dance reception at her grandparents' barn.

With the encouragement of some local clubs, Jane started memorizing some rounds and started cueing. Since there was a demand for rounds, the Poormans attended a basic two-step class and began to learn rounds. From then on, they offered annual classes in rounds.

Jane currently cues for seven square and round dance clubs. Jim is also a caller. Both have worked at English Mountain several times in the past three years.

Jane is a beautician. Jim works at G.E. on third shift and drives a school bus. He is also a lieutenant for the Lincoln Fire Protection District. Jim has two daughters, Cathy, 18, and Crystol, 16.



Jim and Jane believe that square and rounds belong together. They feel that rounds done at open dances should be kept easy enough that a majority of the dancers can participate. They believe round dance clubs are something "extra" and that round dancers should support the "grass roots" clubs. They feel the same about Advanced square dancer—they need to support the earlier programs as well. If people forget where they came from, the activity will greatly suffer.

The Poormans' philosophy is: "you don't quit playing because you grow old. You grow old because you quit playing."

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Lydia also presented "Angels-In-Charge-of-Students" Bob and Janet Fretchette and Caller Jim and Mary Harris with two hand-embroidered pillows, each with a square dance couple dressed in blue and white gingham, the club colors. One had a mike, for the caller, and the other, halos, for the angels.

Angel Janet presented Paul, the janitor who has set up the hall and made the coffee faithfully for 12 years, with an "honorary member" club badge. He

stated, "I've been attending classes for 12 years and still don't know how to dance." She also presented club member Ida with a special gift for her many years of work, and Norm Main, Lydia's husband, received the "class clown" badge. Club badges, diplomas, The Twelve Commandments of Square dancing, Angel and Archangel badges rounded out an impressive graduation night. Refreshments, decorations and extra touches made it a very special night.



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GREETINGS FROM THE END OF THE RAINBOW

Norm and Betty Brown, chaircouple of publicity for the eighth Canadian National S&R/D Convention invite you to assist them in spreading the good news that "It's what to do in '92." Winnipeg, Manitoba will host this Convention on July 23-25, 1992. The committee invites the dancers of the world to join the gold rush to friendly Manitoba.

General chaircouple Doug and Chris Beatty lead a group of veteran planners wearing medals from the 4th National in 1984 when 5½ thousand dancers attended. For a moving experience, join the rush to golden Manitoba, where fields of smiling sunflowers await you and golden wheatfields welcome you. For convention info, write PO Box 115, Station F, Winnipeg MB Canada R2L 2A5.

COMBINING CAMPING AND DANCING

The National S/D Campers Association, Inc., is a non-profit, non-stock association whose prime purpose is to provide an opportunity for and to encourage those interested in both square dancing and camping to combine those two activities for mutual enjoyment.

166 chapters across the U.S. and Canada have been chartered to date with more in the process of being formed. 36 states have a least one chapter and there are six in Canada.

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Are you a camper? Would you like to combine camping and square dancing more often? Become a member of NSDCA. Write to the national organization for information: PO Box 224, Little Chute WI 54140.

If you join before July 1, you are eligible to attend the 1991 International Camporee which is limited to members only. The 1991 Camporee will be in Illinois in mid-July.

MICHIGAN CONVENTION

Time is winding down to the Michigan Convention on August 16-18 in East Lansing at the Bresslin Center on the MSU Campus. The schedule will include country western dancing, as well as all the programs of square dancing. This traditional dance will be introduced by Barb and Dave Pierce of Kalamazoo.

Butch & Marlene Brethauer

Howard City, Michigan

IN MEMORIAM

Frank McKenzie, round dance cuer from Christchurch, New Zealand, passed away in March. He is survived by his wife, Rae, and family. The McKenzies were active and well-known leaders in New Zealand and have many friends in the U.S. as well. They have been frequent attendees at National Conventions here. Frank was a fine person and a very good cuer.

*Betty Vaile
Peru, Indiana*

Bud Keyes, long-time and well-respected round dance cuer from Ogden, Utah, died on April 12 of natural causes. He was a member of Roundalab and a charter member of the Utah R/D Assn. and the Utah R/D Teachers Assn. He was the cuer for two round dance clubs and cued for many square dance clubs in the area. Sympathy is extended to his wife Hazel and their children. *Walt Cole*

SQUARE DANCE PROMOTION AT THE MINNESOTA FAIR

An ongoing challenge in the world of square dancing is how to let non-dancers know the joy of the activity. In 1991, for the fourth consecutive year, the S/D Federation of Minnesota will sponsor a promotion booth at the Minnesota State Fair.

The aim is to recruit new dancers. At the booth, volunteers explain the whole-some fun, great fellowship and many other advantages enjoyed by square and round dancers, cloggers and folk dancers. They also stress the scope of the activity in the area, state, nation and world.

A continuously playing video with square dance music and bright costumes attracts passers-by to the colorfully decorated booth. Lesson schedules from each of the six state regions are distributed. Classes are also offered for those who are visually or physically impaired. We have informational brochures and flyers on various phases of square dancing, including the heritage and the expansion around the world.

Co-chairmen for the booth solicit supervisors of the day and ask clubs and regions to operate the booth during the Fair's 12-day run. Two couples at a time, in square dance attire, are scheduled to work two-hour shifts. The shifts overlap so a new couple comes on every hour. The supervisor opens the booth at 9am and verbally reviews the Procedure Guideline with the first couple scheduled. The workers are asked to relay this information to each new couple as they start their shift. This ensures a smooth transition and consistent procedures. The supervisor then works the last shift and closes the booth at 9pm.

The exhibition chairman obtains dancers and callers for three one-hour exhibitions every day. Prospective dancers see first-hand what square dancing is all about. When we ask new students where they learned about lessons, we frequently hear, "At the Minnesota State Fair."

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DATE-LINE

Ohio—Summer Swing, Kent State, Salem; June 5; J Haag, F Gatrell, G Cain. Write Virgil Yeager, 6914 Lake Dr, Deerfield OH 44411.

Colorado—Rocky Mtn Dance Roundup, Granby. Write Diane E Ortnier, 419 NW 40th St, Kansas City MO 64116.

Alaska—25th Annual S&RD Festival, Valdez; July 3-6. Contact Laura Therriault, Box 293, Valdez AK 99686.

Ohio—S/D, Gahanna HS; July 4; E Powell, L Powell.

Alberta—25th Annual S/D Roundup, Calgary; July 5-7. Contact Hans/Elly Hartman, 620 97th Av SE, Calgary Alta Can T2J 0H4.

Colorado—S/D, Oro City; July 6-7. For more info call (719)486-2015.

Colorado—Lloyd Shaw Foundation Leadership Training Institute, Canon City; July 8-13. Contact Cal Campbell, 343 Turf, Castle Rock CO 80104.

Missouri—4th Annual Weekend; July 12-14; T/G Morgan, T/B McUmber, rds by Glenda. Contact Tony McUmber, 1601 Thirty-sixth St, Hannibal MO 63401.

Ohio—A-2 Level Weekend, Imperial Motor Lodge, Findlay; July 12-14; J Fell, B Peterson. Write Bill Peterson, 30230 Oakview, Livonia MI 48154.

Oklahoma—Advanced Level Weekend, Fr Lynch Hall, Bartlesville; July 12-14; L Kopman, S Kopman. Contact George/Betty Jensen, Box 396, Bartlesville OK 74005.

Colorado—S/D, Oro City; July 13-14. For more info call (719)486-2015.

Maryland—28th Star Spangled Banner Festival, Marriott's Hunt Valley Inn; July 18-20. Contact Bob/Dolores James (301)444-4270.

Washington—Skagit Squares Summer Fun Fare, Mt Vernon Fairgrounds; July 18-20. Contact Beverly Ruuth, 1471 Hwy 9, Mt Vernon WA 98273.

Georgia—8th Annual Thunderbird Clogging Event, Mathis City Auditorium, Valdosta; July 19-20. For more info call Bob/Vivian Bennett (912)242-7321.

Arizona—42nd Annual S&R/D Festival, Show Low; July 19-21. Write Don/Gaynelle Fox, POB 3421, Show Low AZ 85901.

California—25th Annual Fun Weekend, Nevada County Fairgrounds, Grass Valley; July 19-21. Contact Barbara Fitzwater, POB 1157, Penn Valley CA 95946.

Oklahoma—Plus Level S&R/D Weekend, American Legion, Bartlesville; July 26-27. Contact George/Betty Jensen, Box 396, Bartlesville OK 74005.

Illinois—8th Annual S&R/D Convention, Peoria Civic Ctr; July 26-28. For more info write SCISDA, Box 1212, Peoria IL 61654.

Massachusetts—8th Annual Battleship Dance, Fall River; July 27. For more info call (401)683-0025.



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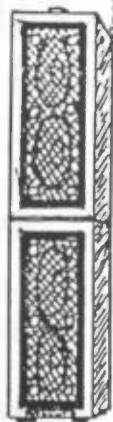


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IT'S HEAVEN—CEM 37013

Choreography by Joe & Joe Carnivale

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LET'S SWING—Grenn 17028

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IF I BUILT YOU A FIRE—Atlantic 7-87833

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Good music and a good easy waltz. Phase II.

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Choreography by Helen & Slug Schmidt

Good music and a nice intermediate waltz.

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Choreography by Jim & Annette Blocker

Good music and a good, slightly different easy two-step cued by Jim.

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THERE SHE GOES—Blue Ribbon 258

Caller: Earl West

FIGURE: Heads promenade $\frac{1}{2}$, square thru, swing thru, boys run, ferris wheel, square thru $\frac{3}{4}$, promenade.

HONKY TONK BLUES—Blue Ribbon 259

Caller: Dave Parker

FIGURE: Heads promenade $\frac{1}{2}$, square thru, right and left thru, veer left, ferris wheel, square thru $\frac{3}{4}$, swing, promenade.

I'LL ALWAYS REMEMBER THAT SONG—Blue Star 2399; Caller: Ken Jeffries

FIGURE: Heads square thru, right-hand star, heads star left, right and left thru, veer left, ferris wheel, centers

pass thru, swing, promenade.

BABY FACE—Dance Ranch 708

Caller: David Tausworthe

Key: B Flat

Mainstream. FIGURE: Head ladies chain, heads promenade $\frac{1}{2}$, lead right, do-sa-do, swing thru, boys trade, boys run, bend the line, square thru $\frac{3}{4}$, swing, promenade.

NOTHING CAN STOP MY LOVING YOU—HiHat 5125

Caller: Dave Abbott

FIGURE: Head ladies turn thru, star thru, boys trade, wheel and deal, zoom, double pass thru, leads partner trade, touch $\frac{1}{4}$, scoot back, boys run, square thru $\frac{3}{4}$, swing, promenade.

DETOUR—HiHat 5127

Caller: Wayne McDonald

FIGURE: Heads promenade $\frac{1}{2}$, square thru, right and left thru, pass thru, trade by, slide thru, square thru $\frac{3}{4}$, swing, promenade.

WHAT'S GOIN' ON IN YOUR WORLD—HiHat 5128

Caller: Tom Perry

FIGURE: Heads promenade $\frac{1}{2}$, right and left thru,

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square thru, right-hand star, heads star left, swing, promenade.

MY DIXIE DARLIN—Silver Sounds 131

Caller: Don Brown

Key: D

Mainstream. FIGURE: Heads promenade 1/2, square thru, right and left thru, veer left, ferris wheel, centers square thru 3/4, swing, promenade.

SHOUT—Silver Sounds 133

Callers: Jack O'Leary & Bruce McCue

Key: G

Mainstream. FIGURE: Heads promenade 1/2, square thru, right and left thru, eight chain six, swing,

promenade.

PERSONALITY—Silver Sounds 134

Caller: Mike Iavarone

Key: A Flat

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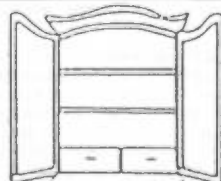
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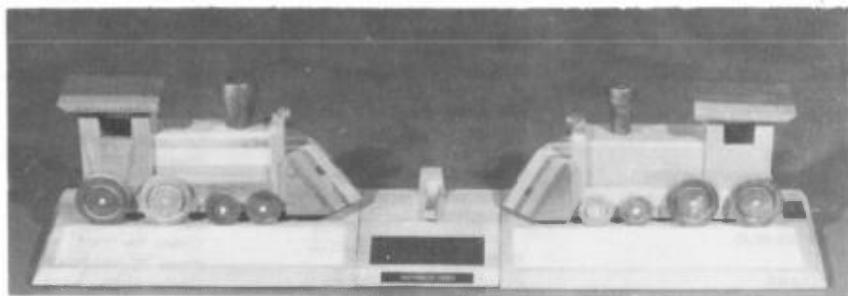
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ACROSS

2. Take the gold out of the capital of Alaska and it's "busting out all over" (4)
4. Reverse is tag in a bag (6)

6. Chevalier tune ties bet 1001 twice (4)
7. Long time period comprises first number (3)
8. Pole inadequate in enforcing "to pray" in Latin (3)
11. 50% H makes up "alien life form" (4)
12. Crowd gave way when Zeppelin outsang the female ruff (4)
13. Musical group observed creating a riot (4)

DOWN

1. Black Stallion swims for the shore (5)
2. At a riotous party army officer chased a honey of a kind (8)
3. Stan and Cathie's job to turn the tide (4)
5. Back and forth like a fan or the tail of a Scottish fox (2) (3) (3)
9. Queen Elizabeth and Blue Ribbon inflict sores in the picking (5)
10. Fasten securely order is incongruous to huts (4)



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(Anything) and spread

Chase right

Coordinate

Crossfire

Diamond circulate

Dixie grand

Explode family

a. waves

b. and anything

Flip the diamond

Follow your neighbor

Grand swing thru

Linear cycle

Load the boat

Peel family

a. Peel off

b. Peel the top

Ping pong circulate

Relay the deucey

Remake the thar

Single circle to a wave

Spin chain and exchange
the gears

Spin chain the gears

Teacup chain

¾ tag the line

Track two

Trade the wave

ASD PULSE POLL

EXPERIMENTALS

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2. Broken wheel
3. Quarterback sneak

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PHASE III

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2. Twistin' the Night Away
3. Axel F
4. Die Lorelei
5. Black Velvet

PHASE IV

1. Manuela
2. September Foxtrot/
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3. Night Train

PHASE V & VI

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Mambo 5
2. The Old House/The
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11. All I Ask Of You (McGee)
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Houston
All Night
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Kon Tiki
Pearly Shells
Neapolitan Waltz
Little White Moon
St. Louis Blues
Cab Driver

PHASE III

Desert Song
Crazy Eyes
Maria Rumba
Patricia
Butterfly
That Happy Feeling
Apres L'Entree
Hallelujah
Third Man Theme

Lisbon Antigua
In the Arms of Love
Games Lovers Play
Three A.M.
Sheik of Araby
Beautiful River

PHASE IV

Pop Goes the Movies
I Wanna Quickstep
Gazpacho Cha
Adios
Biloxi Lady
Send Her roses
Til Tomorrow
Hooked on Swing
Lazy Sugarfoot
Dance

PHASES V & VI

Maria Elena
Tampa Jive
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Where are you, Jack & Willard?

by Matt Asanuma

The Matudo S/D Assn. was started in December, 1951 and is exactly 40 years old this year.

In the Matudo area in 1951, there was an Air Force base well-known for not having a runway. The base had a square dance club and our club had a close relationship with them. We learned various dances from them and spread these throughout Japan.

For fun-level parties, we did *Bumps-a-Daisy*, *Uptown*, *Downtown* and *Alabama Jubilee*. These were highly accepted by Japanese dancers. Since then, square dancing has changed quite a bit. But we didn't pay any attention to the new style of dancing and have danced till now the original figures.

Since 1960, the square dance world has changed a lot. The amount of basics increased, members of Matudo S.D.A. married and had families to raise and support, while others set up their own busi-

nesses. Occasionally they had to stay away from dancing. But now they are back, free from these things. Matudo S.D.A. dances both old-time and modern square dancing, as it is now known. We are proud of ourselves because we think we are probably the only club in Japan with this dance program.

We have to thank two military people from Shiroi AFB. If we had not known these people, not only Matudo S.D.A. but square dancing in Japan might not have happened. These two people are probably close to 60 years old now.



If you have any friends or relatives who used to work at Shiroi AFB in Japan, please let us know. The two military people are Jack White and Willard Duvalt, both from Texas.

Pictured is Jack White in 1951.

Contact Hiroshi Hero Nakata, 1-27 Ohganedaira, Matudo City, Chiba Pref. Japan 270. Telephone 0473-41-7566.



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<p>Walt Cole's Three TIMING/ MUSIC/CHOREO SCHOOLS Hannibal, Missouri—May 24-28 Rapid City, SD—July 21-25 New & Experienced Callers <i>The first step to good calling"</i> NEW R/D TEACHERS Hannibal, Missouri—May 20-24 <i>Cueing—Rhythms—Teaching</i> Walt Cole, 944 Chatelain Rd. Ogden UT 84403 801-392-9078</p>	<p>MIDWEST CALLERS SCHOOL Promenade Hall Auburn, Indiana for new/newer callers June 16-21, 1991 (Just before Nat'l Convention) Stan Burdick, Don Taylor Don Taylor, Promenade Hall 112 Depot St, Auburn IN 46706 219-925-3818 or 925-6039</p>	<p>NORTHERN N.Y. CALLERS COLLEGE Hague, N.Y. July 17-21, 1991 Stan Burdick & guest staff For 1-5 year callers only Complete Choreo Fundamentals Write Stan Burdick P.O. Box 488, Huron OH 44839 (419) 433-2188 or 5043</p>
<p>ED FOOTE CALLER'S SCHOOL Pittsburgh, Pennsylvania August 11-15, 1991 Emphasis on Choreography, Sight Calling, Stage Presence, Programming, Voice, Workshopping Limit 8 for max. pers. attention New (6 mos.) & Experienced Write Ed Foote, 140 McCand- less Dr. Wexford PA 15090</p>	<p>DANCE O RAMA COLLEGE (Since 1965) August 23-24-25, 1991 Complete Curriculum Lodging & Meals Included New & Experienced Callers Individual Attention Write for Information to: Harold Bausch, 2120 Jaynes Fremont NE 68025 402-721-4925</p>	<p>SUPER SCHOOL—WEST Bally's Hotel, Reno, Nevada August 18-23, 1991 Herb Egender, Bill Peters John Kaltenthaler, Jim Mayo Full Curriculum Tailored To Individual Needs Write: Bill Peters PO Box 10692 Zephyr Cove NV 89448</p>
<p>NORTHWEST CALLER COLLEGE at the beautiful Square & Round Dance Center, and Campground, Lolo, Montana July 8-11, 1991 Daryl Clendenin John Kaltenthaler Make the College A Part of a S/D Vacation. Write: 9955 Hwy 12 Lolo MT 59847</p>	<p>HOLIDAY OF HARTLAND CALLERS COLLEGE Heartland, Michigan July 7-8-9-10, 1991 Dick Bayer Limited to 12 Callers Minimum 3 years experience Emphasis on choreo Dick Bayer 313-632-5170 PO Box 91 Hartland MI 48353</p>	<p>ENGLISH MOUNTAIN CALLERS SCHOOL Sevierville, Tennessee April 21-26, 1991 Staff: Gary Shoemaker & Stan Burdick 2 Levels of Training Experienced & New Callers Write English Mountain 1096 Alpine Dr. Sevierville TN 37862 1-800-633-1281 (Not in TN)</p>
<p>EAST TEXAS CALLERS SCHOOL Woodville Inn Woodville, Texas August 25-30, 1991 Staff: Wayne Morvent Stan Burdick For 0-5 Yrs. Experience 4915 Beaumont Dr. Beaumont TX 77708 409-899-1098</p>	<p>SOUTHERN CALLERS COLLEGE Riverside Hotel Gatlinburg Tennessee September 2-6, 1991 Staff: Don Williamson Stan Burdick FOR 2-YR-PLUS CALLERS Tuition: \$200 plus lodging Full Callerlab curriculum taught. Don Williamson, Rt. 8, College Hills, Greeneville TN 37743</p>	<p>SQUARE DANCE CALLERS SEMINAR FOR NEW & EXPERIENCED CALLERS November 29, 30 & December 1, 1991 Staff: Jerry Helt Write Jerry Helt 510 Stanley Ave. Cincinnati OH 45226 513-321-6776</p>

IDAHO TEEMS WITH NEW CALLERS



Last spring, when it was suggested that the Intermountain S&R/D Assn. sponsor a caller's clinic, a questionnaire was sent to find out if there were would-be callers among the dancers. An astonishing number of replies said, "Yes!"

Three sessions were held through the summer of 1990, casual, getting-to-know-you gatherings, where callers helped with record selection, mike technique, singing call presentation and nerves. When the actual class bell rang in September, 18 courageous souls enrolled. The course

was scheduled for ten weeks, and they were introduced to "chicken plucker" routines. And zeros. And equivalents. And 1P2P lines. And Box 1-4's. And modules, conversions, inversions and diversions.

The students and their taws took turns being "guinea pigs" for each other. They soon learned that dancers will do what you call even if you don't mean it, and won't do anything you don't call, even when you wish they would.

14 spirited chicken pluckers emerged. They fought their way through quivering voices and shaking knees. They diagrammed figures. They wrote patter. They bought PA sets and records. They have the support of the callers association and are ready to begin. Left to right in the picture, they are Fred McCloughan, Julian Godsey, Jim Murray, Ted Boxberger, Keith Kehler, Ed Kratzberg, Lawrence Chapman, David Parmentier, Jerry Dick, Albert Hale and Bosco Bosler.

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HP/ESP 803

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Baby Face, David Tausworthe

Dance Ranch 708

Personality, Mike Iavarone

Silver Sounds 134

Hot Rod Cad/Rosie(Patter)

SD 212

The Coward of the County, Al Horn

Desert 50

Charlie Brown, Jerry Story

Royal 114

I'll Always Remember That Song,

Ken Jefferies

Blue Star 2399

I've Got A Winner In You, Jerry Story

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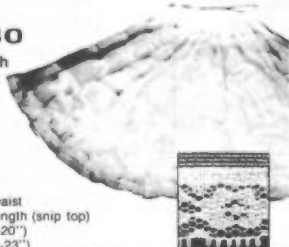


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UNDERLINING

THE CALLER NOTE SERVICES

Dick Han gives us a new *twist* in his **Dancetime Notes for Callers** that may prove to be a winner. Here it is: "DO A BROKEN WHEEL—This call has a unique action that should hold the dancers' attention. You may need to work some *cast off* $\frac{3}{4}$ from two-faced lines before you teach this call. For the walk-thru, have the infacing couples do a *fer-ris wheel and sweep* $\frac{1}{4}$, then have the two outfacing couples do a *cast off* $\frac{3}{4}$ and *slide over (veer)* behind the center dancers. Tell the outfacing couples that they will finish behind the couple there were in line with at the start of the call."

Try this figure:

Zero box: Swing thru, boys run, girls trade
Do a broken wheel, centers square thru $\frac{3}{4}$
Pass the ocean, recycle, slide thru
Left allemande...

In their **Notes for European Callers**, Al Stevens and Rudi Pohl have some *snappy openers* among the good choreo. Try these:

Allemande left, go forward two and make an Allemande thar star, do $\frac{2}{3}$ of a remake
Left allemande...

Sides touch $\frac{1}{4}$, walk and dodge
Pass the ocean, spin the top, swing thru
Spin the top to a slide thru and roll twice
Right and left grand...

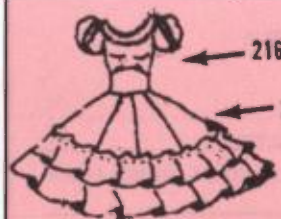
Four ladies chain, heads touch $\frac{1}{4}$
Walk and dodge, swing thru, scoot back
All 8 circulate to a slide thru and roll
Right and left grand...

Allemande left and promenade
All four couples chase right to a wrong way thar
Boys run and promenade home...

One good place to find some A-1 and A-2 material is in the **Toronto and District Notes** each month, along with the usual emphasis calls from Callerlab, rounds and other good items. For a change, this time we'll excerpt a couple of Advanced bits from Bruce Stretton:

Heads wheel thru, veer left
Crossover circulate, boys single hinge
6x2 acey deucey, cut the diamond
Wheel and deal, slide thru
Promenade home...

Heads pass the ocean, chain reaction
Boys run, turn and deal, left square thru $\frac{3}{4}$
Third hand, right and left grand...



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Back from Callerlab in Las Vegas, Bill Davis clarifies in his **A New View** a point on the BMI/ASDCP learned there: "In essence the music use licenses granted under this agreement relieve square dance promoters from having to have a license. The only events not covered are state and national conventions. Licenses can also be obtained by callers and dance promoters directly through BMI and ASCAP and through other caller organizations that have negotiated licensing agreements. It appears to be a good solution to the problem of music use rights for square dancing....*Remembers—callers do not have to be licensed.* Clubs are still responsible for music licenses, as they have been for the last 40 years. If they hire a licensed caller, they are relieved of that responsibility. So what clubs should be interested in is whether or not a caller has a license so that they will know if they need to get one themselves. Whether they then get a license or not is up to them. If they do not,

they are at risk as they have been for the last 40 years. They may find that if they want to have a caller that is not currently licensed, the easiest and cheapest thing for them is to get a license for him."

From the Texas State Callers comes **For the Record** and from that, we've chosen these tidbits:

1. TSCA supports TFSRD in attempting to make square dancing the official state dance.
2. The North Texas Callers elected officers for the coming year: Jack Vonderheide, a cuer, president; Wayne Buchanan, vice-president; Ray Savell, secretary; David Jones, treasurer; Doyce Massey, public relations; Barry Hendricks, newsletter editor; John Mennerick, past-president.
3. "Body Flow Equals Dancer Success!—Take the time to enlighten your students as to the pleasure that can be found in proper body flow. Most dancers I meet have never heard of it. One 15-minute session and demonstration in

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ASD SCHOLAR-SHARES WINNER

David Gipson of Fort Wayne, Indiana, was the winner of the 1991 partial tuition Scholar-Share caller school scholarship from the editors of *American Squaredance* magazine. He has chosen to attend the school at English Mountain Retreat in Tennessee. Last year he attended the one in Auburn, Indiana. Congratulations to Dave!



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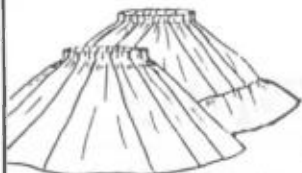
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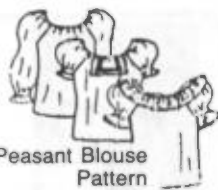
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by Ed Fraidenburg

MAINSTREAM PROGRAM

TRADE FAMILY (Continued)

e. Couples.

Starting formation: Line or two-faced line.
Definition: Working as a unit, each couple exchanges places with the other couple in the same line. Couples, as a unit, follow the Right Shoulder Passing Rule as defined for individual dancers.

f. Partner.

Starting formation: Couple, mini-wave.
Definition: Two dancers exchange places with each other.

SAMPLE CHOREO:

Heads lead right and circle to a line, pass thru
Couples trade, partner trade, promenade...

Heads half square thru, swing thru, boys run
Couples trade, ferris wheel, zoom and
Square thru $\frac{3}{4}$, left allemande...

Heads pass thru, go round one to a line
Pass thru, girls partner trade, ferris wheel
Girls pass thru, touch $\frac{1}{4}$, boys trade
Boys run, couples trade, girls trade
Ferris wheel, square thru $\frac{3}{4}$, left allemande...

Heads lead right and veer left, ladies trade
Couples trade, bend the line, spin the top
Same sexes trade, right and left grand...

Heads square thru four, touch $\frac{1}{4}$, girls trade
Pass thru, couples trade, pass thru
Wheel and deal, square thru $\frac{3}{4}$
Left allemande...

Heads promenade half, lead right, swing thru
Boys run, boys trade, girls trade
Partner trade, promenade...

CALLERLAB EMPHASIS CALL

FOLD

SAMPLE CHOREO:

Heads square thru four, swing thru, girls fold
Peel off, ferris wheel, pass thru
Left allemande...

Heads lead right and circle to a line
Swing thru, girls fold, peel off, bend the line
Swing thru, square thru but on the third hand
Right and left grand...

Hands lead right and circle to a line
Swing thru, girls fold, boys extend
Left swing thru, ends circulate, boys trade
All pass thru, wheel and deal, zoom and
Pass thru, left allemande...

Heads lead right and circle to a line
Pass thru, ends fold, swing thru, recycle
Box the gnat, right and left grand...

Heads square thru four, centers in
Cast off $\frac{3}{4}$, ends fold, double pass thru
Leaders trade, single circle to a wave
Centers trade, girls trade, slide thru
Left allemande...

Heads lead right and circle to a line, touch $\frac{1}{4}$
Circulate, boys fold, girls pass thru
All circulate, boys run, veer left, boys circulate
Girls trade, wheel and deal, left allemande...

Heads lead right and circle to a line
Right and left thru, pass thru, ends fold
Right and left grand...

Four ladies chain, chain back dixie style

American Squaredance, June 1991

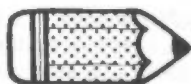
To an allemande thar, boys fold
All promenade single file, boys turn back
Right and left grand...

Heads square thru four, touch $\frac{1}{4}$
Centers trade, ends fold, peel off
Ferris wheel, pass thru, touch $\frac{1}{4}$, ends fold
Peel off, boys trade, tag the line right
Ferris wheel, zoom and pass thru
Left allemande...

Heads pass thru, go round one to a line
Touch $\frac{1}{4}$, circulate twice, boys run
Centers pass thru, right and left thru
Veer left, couples circulate, boys fold
Star thru, partner trade, pass thru
Wheel and deal, pass thru, left allemande...

Heads pass thru, go round one to a line
Pass thru, ends crossfold, left allemande...

REVIEW



WALK AND DODGE

Heads square thru four, swing thru
Walk and dodge, walkers fold, single circle
To a wave, walk and dodge, ends fold
Star thru, ferris wheel, zoom and square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line, dixie style
To a wave, centers trade, all walk and dodge
Bend the line, pass thru, wheel and deal
Girls swing thru, extend, girls trade
All pass thru, wheel and deal, pass thru
Left allemande...

Heads lead right and circle to a line, touch $\frac{1}{4}$
Circulate, center four walk and dodge
Centers in, cast off $\frac{3}{4}$, centers four pass thru
All tag the line in, spin the top
Right and left grand...

Heads lead right and circle to a line, touch $\frac{1}{4}$
Walk and dodge, centers pass thru, cloverleaf
Centers half square thru, partner trade
Others touch $\frac{1}{4}$, circulate twice
Walk and dodge, left allemande...

Heads square thru four, swing thru, centers run

Ends circulate, centers walk and dodge
Tag the line in, pass thru, wheel and deal
Zoom, centers crosstrail thru, left allemande..

Heads promenade half, square thru four
Swing thru, boys run, couples circulate
Bend the line, girls walk and boys dodge
Left allemande...

PULPOLLEX

QUARTERBACK SNEAK

by Dick Kenyon

From a $\frac{1}{4}$ tag formation, all (without stopping)
extend twice, then the wave dancers will *fan*
the top as the outsides *cloverleaf*. Ends in a $\frac{1}{4}$
tag formation.

SAMPLE CHOREO:

Heads pass the ocean, quarterback sneak
Recycle, square thru $\frac{3}{4}$, left allemande...

Head ladies lead dixie style to a wave
Quarterback sneak, trade the wave, extend
Ladies trade, recycle, left allemande...

Heads lead right and circle to a line
Pass thru, wheel and deal, swing thru
Quarterback sneak, ping pong circulate
Swing thru, step thru, left allemande...

Heads pass thru, go round one to a line
Pass thru, wheel and deal, swing thru
Quarterback sneak, extend, boys run
Slide thru, left allemande...

Heads square thru four, swing thru, boys run
Ferris wheel, swing thru, quarterback sneak
Recycle and spread, spin the top
Right and left grand...

Sides right and left thru, heads pass the ocean
Quarterback sneak, swing thru
Right and left grand...

Heads right and left thru, sides pass the ocean
Quarterback sneak, extend, swing thru
Right and left grand...

Heads pass thru, go round one to a line
Pass thru, wheel and deal, zoom, swing thru
Quarterback sneak, turn thru, slide thru
Ferris wheel, zoom, pass thru
Left allemande...

Heads pass the ocean, ping pong circulate
 Quarterback sneak, recycle, square thru but
 On the third hand, dixie grand, left allemande..

Heads lead right and circle to a line
 Pass the ocean, all eight circulate, swing thru
 Boys run, ferris wheel, centers touch to a wave
 Quarterback sneak, swing thru
 All boys pass thru, all girls run, centers recycle
 Others trade, square thru $\frac{3}{4}$, left allemande...

Heads pass the ocean, ladies trade
 Ping pong circulate, quarterback sneak
 Recycle, double pass thru, track two
 Swing thru, right and left grand but
 On the third hand, promenade...

Heads lead right and circle to a line
 Touch $\frac{1}{4}$, coordinate, ferris wheel
 Swing thru, quarterback sneak, swing thru
 Extend, right and left grand...



TAKE ME ALONG by Paul McNutt

From right-hand $\frac{1}{4}$ tag formation: (Assume boys on the end of the wave and outside couples normal) All boys extend as girls turn back, lead couples now circulate and trailing couples half circulate. Ends in parallel two-faced lines.

SAMPLE CHOREO:

Heads pass the ocean, ladies trade
 Take me along, tag the line right, girls circulate
 Tag the line right, ferris wheel, dixie grand
 Left allemande...

Heads lead right and circle to a line, touch $\frac{1}{4}$
 Coordinate, ferris wheel, touch to a wave
 Take me along, ferris wheel, dixie grand
 Left allemande...

Heads square thru four, swing thru, boys run
 Ferris wheel, touch to a wave, ladies trade
 Take me along, boys circulate, girls trade
 Bend the line, square thru four, trade by
 Left allemande...

Heads pass the ocean, ping pong circulate
 Take me along, ladies trade, wheel and deal
 Left allemande...

Heads lead right and circle to a line
 Pass thru, wheel and deal, touch to a wave
 Ladies trade, take me along, crossfire
 Boys run, trade by, ocean wave, ladies trade
 Recycle, left allemande...

Head ladies chain, heads square thru four
 Swing thru, boys run, tag the line left
 Ferris wheel, touch to a wave, ladies trade
 Take me along, boys run, girls circulate
 Right and left grand...

Heads pass thru, go round one to a line
 Pass thru, wheel and deal, girls pass thru
 Touch $\frac{1}{4}$, boys run, ferris wheel
 Touch to a wave, take me along, ladies trade
 Wheel and deal, left allemande...

Heads pass the ocean, quarterback sneak
 Take me along, boys circulate, girls trade
 Half tag, split circulate, boys run, all pass thru
 Wheel and deal, dixie grand, left allemande...

Sides pass the ocean, take me along
 Ferris wheel, touch to a wave, ladies trade
 Take me along, half circulate, bend the line
 You're home...

Heads lead right and circle to a line
 Pass the ocean, girls run, tag the line right
 Ferris wheel, touch to a wave, ladies trade
 Take me along, ladies trade, ferris wheel
 Dixie grand, left allemande...

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by Walt Cole

TIMING'S THE THING

INTRO:	: Heads square thru
— — — —	: — — — —
Do-sa-do the corner	: — — Touch ¼
— — Walk and dodge	: — — Partner trade
— — Right & left thru	: — — — —
Pass the ocean — —	: — — Recycle — —
Swing the corner	: — — promenade
— — — —	: — — — —
— — — —	: — — — —

FOR THE MODULAR CALLER:

Static square: Four ladies chain, sides star thru
Zoom, centers pass thru...zero box.

Static square: Head ladies chain
Sides touch ¼, walk and dodge
Right and left thru...zero box

Static square: Head ladies chain
Heads square thru, right & left thru, spin the top
Boys run, wheel and deal...zero line

Zero box; Swing thru, centers run
Couples circulate, wheel and deal, dive thru
Pass thru...zero box

Zero line: Right and left thru, spin the top
Ladies trade, boys run, bend the line...zero line

THE BASIC PROGRAM:

Zero line: Pass the ocean, all eight circulate
Swing thru, girls trade, boys trade, boys run
Couples circulate, ferris wheel, ctrs pass thru
Box the gnat, grand right and left...

Zero box: Sides half sashay, swing thru
Centers run, ferris wheel, outsides squeeze in
Lines forward and back, pass thru
Ends cross run, new ends run, star thru
Centers square thru ¾, left allemande...

Static square: Heads star thru, zoom
Double pass thru, lead couples Calif. twirl
Swing thru, girls trade, girls circulate
Boys trade, boys circulate, boys run
Wheel and deal, star thru, pass thru
U-turn back, left allemande...

Zero line: Star thru, pass thru, trade by
Touch ¼, split circulate, boys run
Reverse flutter wheel, pass the ocean
Eight circulate, girls trade, boys cross run
Slip the clutch, left allemande...

THE MAINSTREAM PROGRAM:

Wave—cast off ¾:

Zero box: Swing thru, boys trade, cast off ¾
Centers trade, split circulate, recycle, dive thru
Square thru ¾, left allemande...

Zero box: Spin chain thru, girls circulate double
Cast off ¾, centers trade, split circulate
Girls trade, recycle, swing thru, turn thru
Left allemande...

Zero line: Pass thru, wheel and deal
Double pass thru, lead couple U-turn back
Do-sa-do to a wave, cast off ¾, centers trade
Scoot back, boys run, right and left thru
Dixie style to an ocean wave, slip the clutch
Left allemande...

Static square: Heads star thru, double pass thru
Cloverleaf, zoom, centers pass thru, touch ¼
Split circulate, scoot back, walk and dodge
Partner trade, star thru, pass to the center
Square thru ¾, left allemande...

Plain cast off:

Zero line: Pass thru, wheel and deal
Double pass thru, centers in, cast off ¾
Pass thru, tag the line, boys run
Centers walk and dodge, those who can
Star thru, other girls U-turn back and star thru
Pass the ocean, all eight circulate, girls run
Bend the line, left allemande...

Zero box: Swing thru, boys run, tag the line in
Pass thru, bend the line, do-sa-do to a wave
In each wave fan the top, centers circulate
Boys run, star thru, pass thru, trade by
Box the gnat, grand right and left...

Zero box: Square thru, tag the line in
Touch ¼, boys run, pass to the center
Square thru ¾, left allemande...

Zero box: Square thru, boys run right
Scoot back, boys run, right and left thru
Square thru, boys run, single file circulate
Boys run, square thru ¾, left allemande...

Zero line: Square thru, trade by, square thru
Wheel and deal, double pass thru, cloverleaf
Zoom, swing thru, turn thru, left allemande...

Zero box: Pass thru, centers square thru
Outsides cloverleaf, square thru ¾, trade by
Half square thru, bend the line, slide thru
Square thru ¾, trade by, left allemande...

Alamo style:

Static square: Allemande left, allemande thar
Go forward two and form a star, shoot the star
A full turn, right to partner in Alamo style
Swing thru, swing thru, boys run, left allemande...

MEANDERING, Continued

motion, PR, Retention and Choreo Variety, set up by my hosts, Fred and Eleanor Hartwell. An evening dance followed the clinic, designed especially to illustrate the variety available in S/D programming, and both sessions were sold out at 11 sets of callers, cuers, dance leaders. This was also a day to remember—sharing vital subjects, being greeted by mile-wide, mile-high smiles, and having the opportunity to return to dynamic Denver. Nice to meet Torgy and Jeannine T., association prexies. I had lunch with my Denver brother Vic and his wife, Beth.

Castle Rock, Colorado—What does one do with a night off in a busy S/D area? Easy. One finds a dance to attend to see how another caller does it. So I bounced southward a bit and enjoyed a meal and a dance with Cal and Judy Campbell for the Sunflower Squares in this town that has an imposing natural monument. Regular caller there is Bob Riggs. It was an MS dance but for me it was a *plus* experience. How quickly my western weekend had ended. I decided it's hard to beat Springtime in the Rockies! My-oh-my! It's nice to go on the *lam* when *lamb*-like weather comes.



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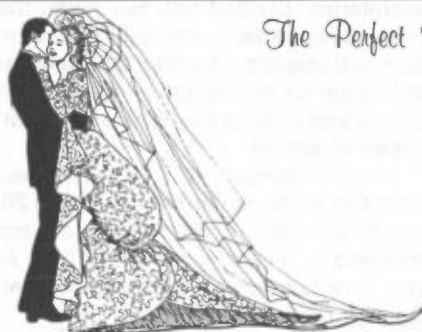
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The price remains at \$5 for book orders from 1 to 10; \$4.50 for orders of 11 to 20, and \$4 for orders over 21. Postage is not included in these prices. Order from Al and Vera Schreiner, 1100 Revere Drive, Oconomowoc WI 53066.

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ENCORE, Continued

ferent in that it utilizes fewer basics (usually twenty or less) than the higher level dances. *Bob and Martha McNutt*

News: Eighteen dancers, representing all six square dance clubs in the Anchorage Square and Round Dance Council braved 30-degree weather and danced as part of the Papal Celebration in the recent visit of Pope John II to Anchorage.

Square Dancers of America has entered a seventh float in the 1982 Roses Parade, to be seen on New Year's Day. The parade theme is "Friends and Neighbors." Square dancers will be proud of the new design, with the theme, "Square Thru the Roses."

Great things in Alabama! The Marriott Corp. is filming the 28th Azalea Trail Festival for showing at the Marriott Theme Parks. *PM Magazine* will also be filming the Azalea Trail for display on national television...Led by Pete and Elizabeth

Bishop, there is now a folk dance for the state of Alabama—square dancing!

A twenty-four hour Dance-A-Thon was held in Columbus, Ohio, for the Easter Seal funds to benefit crippled children. Pam Cooper, caller for Kalico Krowd, was chairperson for the event. Grand total collected was \$5930.

New Idea: *Spread to a wave/line* by Lee Kopman.



ON LINE, Continued

These programs will not make you an Advanced or Challenge caller, but they will help you if you are working at those programs. It will not write your material; you write the material. You can tell the program the figures to use, but you select, and place them in proper order of sequence and smoothness.

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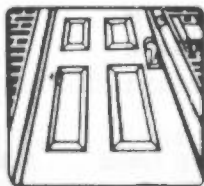
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Jerry Haag (TX), Scott Smith (UT)
Gary Shoemaker (TN)
[RDS] Ray & Bea Dowdy (WV)
May 31-June 2

Ray Donahoo (TN)
Roy Hawes (GA)
Fred McClure (GA)
[RDS] John & Mary
Lunn (TN)
June 7-9

Jerry Sleeman (MI)
Nick Hartley (IN)
Dick Duckham (MI)
[RDS] Chuck & Barb
Jobe (OH)
June 14-16

Pat Castro
Marguerite Harrell (TX)
[Rds] Joe Castro
June 21-23

Cecil Sayre (WV)
Jim Durham (VA)
Ed Graham (WV)
[RDS] Charlie & Carolyn
Hearn (WV)
June 28-30

Sam Dunn (OH)
[RDS] John & Dorothy
Roasa (OH)
July 5-7

George Shell (VA)
Bill Claywell (KY)
No Rounds
July 12-14

Bill Everhart (IN)
Dave Craw (IN)
[RDS] Judy Everhart (IN)
July 19-21

GOOD OLE BOYS
Sam Dunn (OH), Mike King (OH)
Keith Zimmerman (OH)
[RDS] Phyllis & Bob
Hathaway (OH)
July 26-28

Bill Bumgarner (OH)
[RDS] Dick & Gail
Blaskis (OH)
August 2-4

ROYAL RECORDS W/E
Tony Oxendine (SC)
Jerry Story (TX)
Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)
August 9-11

Phil Kozlowski (IN)
[RDS] Phil Van Lokeren (OH)
[RDS] Rocky Bolton (OH)
August 16-18

MAINSTREAM WEEKEND
Gene Record (KY)
August 23-25

Wayne McDonald (TN)
[RDS] Dee Smith (TN)
August 30-September 1

Berry Vestal (TN)
[RDS] Ray & Bea
Dowdy (WV)
September 6-8

Chuck Myers (AL)
Rick Burnette (AI)
[RDS] Chuck & Nancy
Sample (FL)
September 13-15

Frank Holland (NC)
Wayne Smith (MS)
Mel Estes (AL)
September 20-22

TO BE
ANNOUNCED
September 27-29

Bill Stiehl (OH)
[RDS] John & Jean
Stivers (OH)
October 4-6

LIGHTNING RECORDS
Jimmy Roberson (NC)
Barry Echols (NC)
Bob Price (NC)
[RDS] Wentz & Norma Dickenson (TN)
October 11-13

Harold Kelly (GA)
John Swindle (GA)
[RDS] Hal & Sadie
Roden (GA)
October 18-20

SINGLES WEEKEND
George Lavender (AL)
Larry Sandefur (GA)
October 25-27

Buddy Caulder (NC)
John Pritchett (GA)
[RDS] Nora Hutchins (NC)
November 1-3

CALLERS SCHOOL
Gary Shoemaker
Stan Burdick
April 21-26

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John Robbins (FL)
[RDS] Laura Kinstlich (FL)
April 28, May 5

EAGLE RECORDS
Jim Trimble (IL), Jim Logan (IA)
Jim Cholmondeley (MO)
Herb Edwards (IL)
[RDS] Ted & Luella Floden (IA)
May 5-12

King Caldwell (LA)
Bailey Campbell (TX)
George Horn (OK)
Ernie Haynes (OK)
Jon Jones (TX)
May 12-19

Gene Record (KY)
Dick McPherson (NC)
Harold Thomas (SC)
[RDS] Bonnie & Tom
Tomchik (NC)
May 19-26

FIRST YEAR DANCERS WEEK
Frank Gatrell (OH)
Scotty Sharrer (OH)
May 26-31

Wayne McDonald (TN)
Curt Braffet (IL)
Craig Rowe (IN)
June 2-7

ROUNDS—PHASES III-IV
Tom & Jan Kannapel (KY)
Ralph & Joan Collipi (NJ)
June 9-14

Darryl McMillan (FL)
[RDS] Phil & Becky
Guenther (KY)
June 16-21

Les Greenwood (Can)
Lorne Lockrey (Can)
Lee Schmidt (CA)
[RDS] Neale & Arthurlyn
Brown (Can)
June 23-28

Marshall Flippo (TX)
Jerry Haag (TX)
[RDS] Dan & Linda
Prosser (PA)
June 30-July 5

Tom Allen (MN)
Dick Reuter (MN)
Leroy Conrad (MO)
[RDS] Ray & Gerry
Belanger (MN)
July 7-12

Ken Bower (CA)
Beryl Main (AZ)
[RDS] Bud & Cissy
Drake (IN)
July 14-19

C-1 WEEK
(Separate Hall)
Darryl Lipscomb (TX)
July 14-19

Frank Gatrell (OH)
Scotty Sharrer (OH)
[RDS] Dick & Pat
Winter (OH)
July 21-26

Wade Driver (AZ)
Tim Marriner (VA)
Guest Staff: Don Heins (GA)
[RDS] Bill & Betty Lincoln (AK)
July 28-August 2

ROYAL RECORDS
Tony Oxendine (SC)
Jerry Story (TX), Larry Letson (TX)
[RDS] Jim & Jane Poorman (IL)
August 4-9

Jim Park (MI)
Randy Dougherty (AZ)
[RDS] Chuck & Sandy
Weiss (MI)
August 11-16

Ramon Marsch (OH)
Ron Hensel (MI)
[RDS] Bill Hart &
Helen Lilak (OH)
August 18-23

C-1 & C-2
Ross Howell (TX)
Bob Gambell (TX)
Mike Jacobs (VA)
August 25-30

Shane Greer (OK)
Guy Adams (IL)
[RDS] Helen & Bill
Stairwalt (IL)
September 1-6

Ron Schneider (FL)
Larry Prior (FL)
[RDS] Larry Prior (FL)
September 8-13

Larry Letson (TX)
Lem Gravelle (LA)
[RDS] Marilyn & Cliff
Hicks (MI)
September 15-20

Virg Troxell (IN) Chuck Peel (IN)
John Paul Bresnan (AL)
[RDS] John & Dimple
Williford (AL)
September 22-27

Ken Bower (CA)
[RDS] Chuck & Vonnelle
Murphy (MS)
September 29-October 4

Bill Harrison (MD)
Jimmy Lee (Can)
[RDS] Ozzie & Margaret
Ostlund (MD)
October 6-11

Leo Morgan Dumas (MA)
[RDS] Curt & Tammy
Worlock (NY)
October 13-18

Tony Oxendine (SC)
Jerry Story (TX)
[RDS] Jim & Priscilla
Adcock (VA)
October 20-25

ROUNDS WEEK—Phase III-IV
Barbara & Wayne
Blackford (FL)
Frank & Phyl Lehnert (OH)
October 27-November 1